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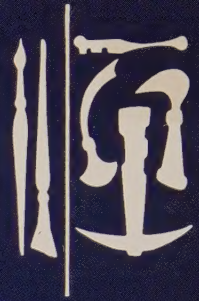
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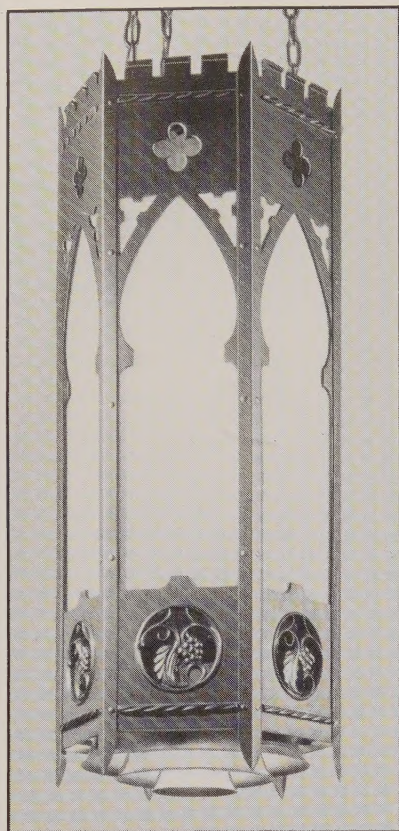
Architect: Jakob Montalta, Zürich

Artists: Kurt Sigrist and Godi Hirschi

Photographer: Katharina Krauss-Vonow, Zürich

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Notes & Comments

1992 IFRAA Awards Deadlines Draw Near

The entry form and fee for the 1992 International Architectural Design Awards competition are due by July 1 and should be sent to IFRAA, 1777 Church St., N.W., Washington, DC 20036. Submissions are due by August 3 and should be sent to Richard Bergmann, FAIA, 63 Park St., New Canaan, CT 06840-4598.

Entries for the International Visual Arts Awards program are also due by July 1 and should be sent to Maureen McGuire, 924 East Bethany Home Road, Phoenix, AZ 85014.

Good News

The *New York Times* recently ran an article about 270 Congregational Churches in the State of Connecticut. Most of them date to the 17th century when church and state were intertwined, and to form a town, settlers first had to form a church. Along with other denominations dozens of these churches are starting building programs. They are experiencing growth in income-producing outreach programs, increased Sunday School enrollments for baby boomer children and historic preservation. They are seizing the opportunity to build at a time when costs are down, and in the process are providing architects and construction workers with much needed income. Churches seem able to raise money in spite of the economy. They obtain pledges from parishioners which serve as collateral for bank loans because they rarely default. (Eleanor Charles for *New York Times*)

A Celebration of 150 Years

The bells of more than 30,000 churches will ring this year in celebration of the 150th year of operation of the Verdin Company, manufacturers of tower clocks, street clocks, bells and carillons. The Verdin Company was founded in 1842 and has remained in the family for five generations. Its headquarters are in renovated St. Paul's Church in Cincinnati, Ohio, now on the National Registry of Historic Places. Verdin manufactures a complete line of bell ringing equipment, and has led the way in adapting modern technology to Old World craft. This even includes European glockenspiels for animated movement. Verdin is also prepared to service all its equipment.



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Are You A Participant?

Harold Watkins, Chairman of the IFRAA Endowment Fund Committee, reports that our endowment has grown in the last year from \$33,000 to \$45,000. We are so grateful for this report, but are reminded by Harold that IFRAA is reaching for more services to congregations and to strengthening our organization. There are three funds in which you may participate: The Century Club, the Founder's Fund, or the Honor Fund. For information: Hal Watkins, P.O. Box 7030 Indianapolis, IN 46207.

In Memoriam

Marguerite Gaudin who worked for many years with Willet Stained Glass, died recently in Chestnut Hill, PA. Working closely with Henry Lee Willet she developed his concepts into magnificent scale drawings in both opaque and transparent color. Her work can be seen in more than 1,000 churches and secular buildings in all 50 states and five foreign countries. She designed the last six windows in the Cathedral of St. John the Divine and the entire fenestration of the National Presbyterian Church in Washington, D.C. As an excellent calligrapher as well, she made many commemorative scrolls for a succession of Presidents. Her work will keep her spirit alive for generations to come.

Robert W. Hovda died in Manhattan on February 5 and friends of every faith across the United States and abroad are in mourning. Father Hovda was one of the leading figures in U.S. liturgical renewal before and after the Second Vatican Council. He was called the greatest preacher in the liturgical movement but the power of his voice was calm and non-argumentative. He was also regarded as the most influential consultant in the drafting of the guidelines for church art and architecture—*Environment and Art in Catholic Worship*. He was one of the first to witness to the strong relationship between liturgy and the arts. Raised a Methodist, he converted to Catholicism as a young adult through his interest in social justice, pacifism and liturgy. He edited the newsletter *Living Worship* for 13 years, wrote a syndicated column for Catholic News Service in the '60s, and from 1983 until his death a regular column, The Amen Corner, in *Worship*, a liturgy magazine. But more than the dozen books he wrote, and more than admiration for his service to his local parish in Greenwich Village, people will remember him for his talent for friendship. The diversity of Bob's friendships is testimony to the lack of parochialism in his life. He inspired all who met him to reach out in friendship to ever-widening circles.

The recent death of architect T. Norman Mansell of Springfield, PA at 87 reminded adults and children alike that he had not only served on their town zoning board for over 30 years, but that he had designed several of their churches, their township building, the library and their school. For the latter he used children's artwork to create tiles for a mural, and glass blocks to distribute light evenly. His design was recognized by the *American School and University* magazine. His religious architecture included designs for 400 churches in 40 states and in every style from Gothic, to a log cabin church in the Appalachians, to the Modern. He relaxed from his primary profession by writing poetry, painting in water color and oil, and in designing jewelry. He was truly a Renaissance man.

News from the AIA

Did you know that the AIA has announced the creation of a new Interior Architecture Awards competition? ... that there is now a *Journal of Architectural*

and Planning Research published by Texas A&M University? Andrew D. Seidel, Editor 409-845-6582 ... that the Cleveland Chapter is celebrating its centennial and has completed a "Guide to Cleveland Architecture," which includes a description and illustrations of 27 religious buildings? Dianne Hart: 410 The Arcade, Cleveland, Ohio 44114 ... that every month the AIA distributes four, 500-word stories about architects and their work to 1,800 small newspapers across the coun-

try free of charge? This is one way of educating non-architects about the profession and its multi-faceted contribution to American culture. Stephanie Stubbs, 202-626-7439.

Southern Baptist News

For 75 years the Southern Baptist Sunday School Board in Nashville, Tennessee has given architectural services to Southern Baptist churches. On October 2-3 an

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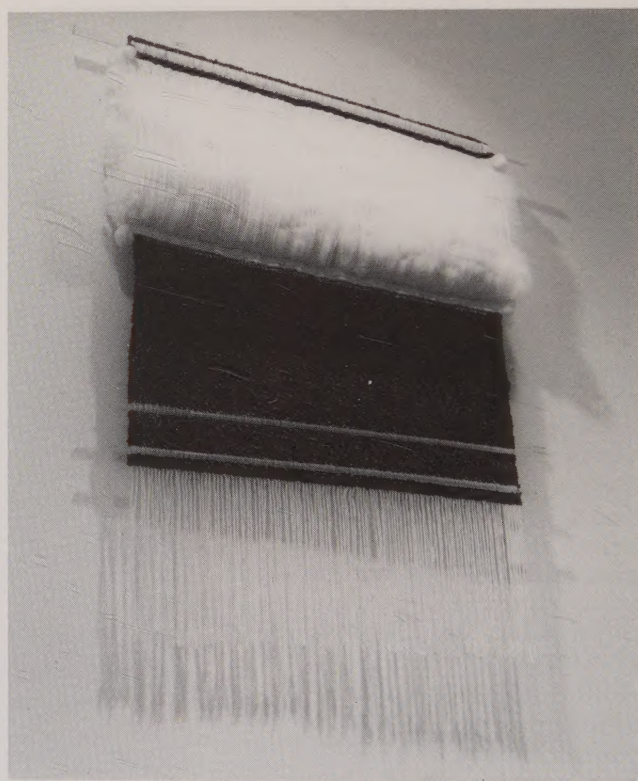
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Notes & Comments (Continued)

anniversary conference, *Changing Form/Unchanging Mission*, will explore the architectural dynamics in growing churches. William L. Hendricks, Director of the Center for Religion and the Arts at Southern Baptist Theological Seminary, will be the keynote speaker and a variety of workshops will be held. For further information: Church Architecture Dept., 127 Ninth Ave. N., Nashville, TN 37234, (615) 251-2466.

Fiber Art

One doesn't immediately think of fiber art as the focus for sacred space, but the 30-year work of Diane Courant has been attracting the attention of churches. A piece called "Temenos" or "Sacred Space" was part of a recent show in Gallery 68, Belfast, Maine. "To look hard at the Natural and then to look even harder behind what one sees, and to draw philosophical analogies and conclusions—this is the attitude that informs my work," writes artist Courant. 21 Cedar St., Belfast, Maine 04915.



"Temenos," 55"x45", wool and linen, lucite rod

Congratulations

To the National Association of Temple Administration which is celebrating its 50th anniversary within the Reform movement in Judaism. □

Calendar of Events

1992

June 18-20

IFRAA Participation at AIA National Conference and Board Meetings

Boston, MA

Bus tour of churches, June 18, 1:15-5:00 p.m., \$30

Panel Discussion, "Spirituality of Place," June 20, 2:45 p.m.

Contact: Crosby Willet, (215) 247-5721; David K. Cooper, AIA, (312) 629-0707; Dr. Albert Fisher, (919) 489-3359

July 1

Deadline for 1992 IFRAA International Visual Arts Awards Program

Entry form, fee and submission to: Maureen McGuire, Program Coordinator, 924 East Bethany Home Road, Phoenix, AZ 85107, (602) 277-0167.

July 1

Deadline for 1992 IFRAA International Architectural Design Awards Program

Contact: Richard Bergmann, FAIA, Architectural Awards Program Coordinator, (203) 966-9505 or Doris Justis (202) 387-8333.

Entry form and fee by July 1, 1992 to: IFRAA National Headquarters, 1777 Church St., NW, Washington, DC 20036, (202) 387-8333.

Submissions by August 3, 1992 to: Richard Bergmann, FAIA, Program Coordinator, c/o Richard Bergmann Architects, 63 Park St., New Canaan, CT 06840-4598, (203) 966-9505.

October 15-17

IFRAA Biennial National Conference and Board of Directors Meetings

Chicago, IL

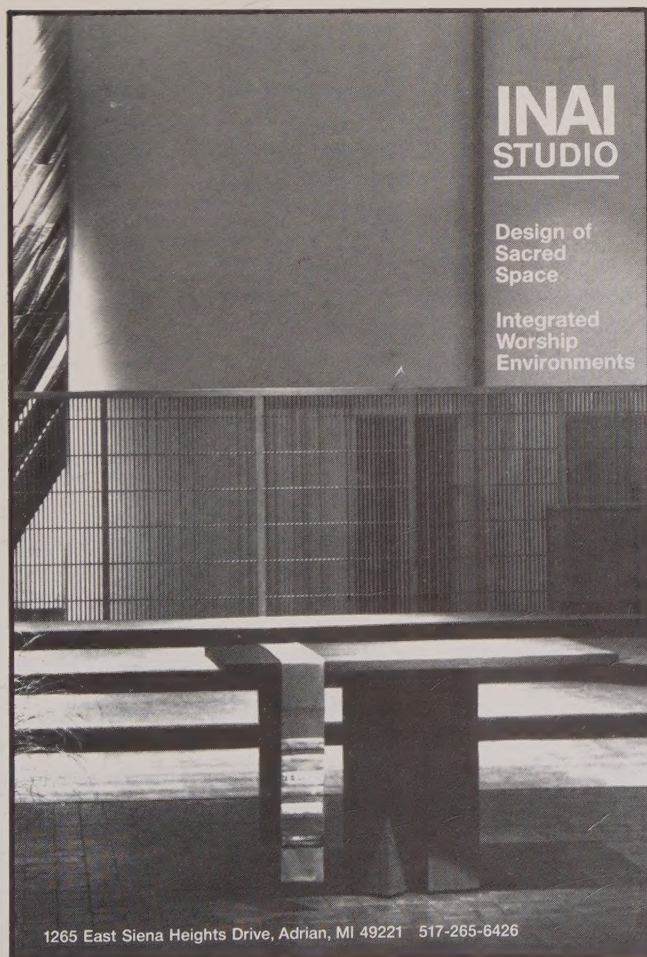
Contact: David K. Cooper, AIA, (312) 629-0707

Oct. 18-Nov. 1

IFRAA Post-Conference Tour/Seminar to Prague, Budapest and Vienna

Registrations now being accepted.

Contact: Donald J. Bruggink, Western Theological Seminary, Holland, MI 49423-3696; (616) 392-8555.

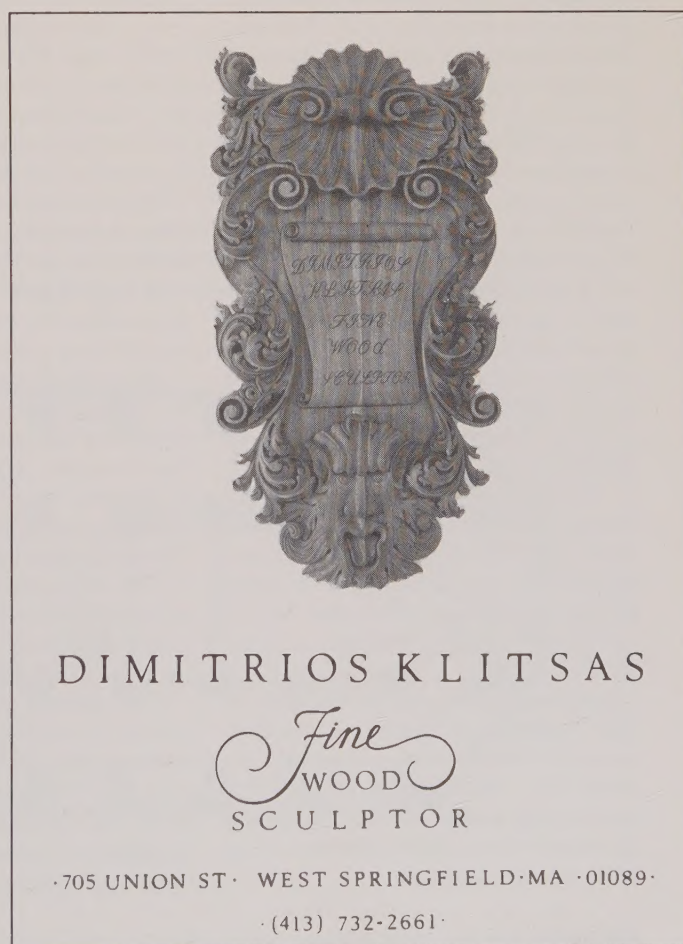


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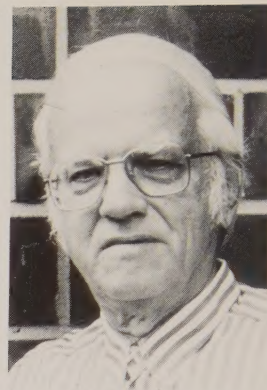


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CLASSIC QUESTIONS OF STYLE FOR RELIGIOUS BUILDINGS—I



By Lothar Kallmeyer

"Art is at once a shell and a symbol."
—Oscar Wilde, *The Picture of Dorian Gray*

As the genial Irishman continued, "Anyone daring to burrow beneath the shell does so at his own risk. Anyone daring to read the symbol does so at his own risk. It is the beholder, and not life itself, that is reflected in art."

Let us whittle down the meaning of these sentences to suit the confines of our subject matter: Anyone dissatisfied with the undeniably essential shell transgresses a boundary beyond which rational criteria cease to be applicable. Anyone seeking meanings runs the risk of praying for simplified general consensus, or of ensconcing reflections of life within the realm of his own interpretation. Nevertheless, and here we must contradict Wilde, both a consensus appropriate to one's times and a rebirth originating in one's interpretation are necessary. Only when trapped between these two opposite poles does novelty in art, whether it be the creative or redemptive side of art, develop. The same applies to church architecture, insofar as it involves art.

There are only a very few works of art that combine the general and the special into a unity so overpowering that they become symbols of their age to the world of their progeny, whether they be the "Knight of Bamberg" or Picasso's "Guernica."

Buildings, incomparably complex in their fundamental intentions and their

artistic statements, convey similar themes in their fragmented messages. Following an era dominated by rationality, the reflective element of the public approaches major structures with expectations of this kind.

Architects and their interpreters have most recently responded through charging their designs with fictitious messages: an esoteric-elitist endeavor. The common man fell for superficial decorations having nothing of significance behind them. He can be excused for this after his years of forced asceticism.

It is clear, however, that form cannot exist without its defining shell, and that this simultaneously triggers expectations of discovering meanings, particularly in church architecture.

Even if a simple hut takes nothing away from the meaning of the words spoken within it, its outward appearance still broadcasts signals of poverty and negligence in dealing with events, and even of refusal to aid understanding.

The desire for symbolic buildings finds its justification in a sense of respect for the events transpiring within them. Visitors, unaware of the debate going on concerning church architecture, readily speak of "sacral edifices," but those informed of the situation are tired of listening to the neverending and pointless controversy revolving around this vaguely definable term. We thus prefer to use the term "symbolic."

In an age that allows itself to be torn from its protective shield of lethargy only by the radical, we find sacral extremists returning to an area that has been vacated by the "multi-purpose" economists. Churches exclusively for the liturgy, one directional seating, fixed pews, and mas-

sive efforts to generate symbolic forms are every bit as one-sided as the "one building for everything" philosophy that preceded it, and that soon found it had nothing more to say as a result of becoming overloaded with the excess baggage of unutilized potential.

A high degree of sensitivity to the symbolic along with structures offering limited degrees of utilitarianism is what is needed. This is much more difficult to realize than over simplified extremes of one kind or another.

Examples come to us from differing creeds, from differing geographic regions, and are the result of differing definitions set by their memberships. Thus they cannot provide us with any commonality of approach, and should not be misinterpreted as prescriptions. The broad ranging varieties do, however, point out paths to progress.

A report on new Swiss churches recognizes that here is where traditional quality consciousness and new deliberations on architectural forms have led to impressive results, coming after several years' cessation in creative activities.

If the emphasis is on "new," it is not meant to imply that they are not based on models from past interpretations of symbolic forms. The renovation of the Cathedral of Greifswald should prove that it is possible to recharge the historical legacy of Gothic and Neo-Gothic architecture with the multitude of meanings that were much in evidence during the Middle Ages.

The smaller parish centers represent deliberate efforts at progressing down different paths leading to the same goal: overcoming the rigid conceptions regarding sacral edifices.

PROF. DIPL. ING. LOTHAR KALLMEYER is a practicing architect, as well as an editor of *Kunst und Kirche*. Offices: Papenbusch 65, D. 4400, Munster, Germany.

Responsible thinking about the effects of buildings on people was evident in the program of competition for the Eben-Ezer Foundation, Lemgo. The task of creating a spiritual center for a large community of the mentally handicapped awakens the desire to open up paths that have not been fully exhausted, but one also expects to consider special sensitivities along the way. This is a community after all, that is not prepared to receive

the full meaning of the Word, space, light, color, matter and community life. The building is to be used for a limited range of purposes.

The converse implication is obvious: Are we not devoting too little attention to these aspects in proverbial "normal" cases, in view of the power of conviction ascribed to the Word? Cannot the able recipient of verbal communication show deficiencies in other fields of under-

standing? Are we not squandering opportunities for receiving through allowing substantive, festive elements of our architectural environment to degenerate into trivial decorative items, or through dispensing with them altogether?

The spiritual content lies in the proclamation but the paths leading there are not the same for everyone. We should keep the full breadth of possibilities at hand and ready for use. □

THE RENOVATION OF A CATHEDRAL

The Cathedral, St. Nikolai in Greifswald, is a document representing centuries of its own history with its architectural images. Since the Thirteenth Century, every epoch has added to this large, brick basilica. After the Renaissance, and the Baroque, the Romantic Era affected some distinctive changes between 1824 and 1833.

Architect Gotlieb Giese, a student of Karl Friedrich Schinkel, changed the main body according to the ideas of the Romantic Gothic historicism.

The importance of this particular sacred space lies in the synthesis made up of north German "brick Gothic" and romanticized Gothic historicism.

The execution of the furnishing was done by C.D. Friedrich's older brother Christian Friedrich. With this joint effort, the main theme of C.D. Friedrich's art was stated: The vision of the Cathedral. It consists of Gothic facade, most often in three parts, in front of which stands a lighted crucifix. C.D. Friedrich pursued this theme all his life.

Overall Conception For The Restoration: It was the basis for all considerations that the Romantic furnishings in the nave would not be altered but carefully restored. There the original endplates of the pews from the Nineteenth Century were re-used for the new seating.

The all new works, such as the liturgical center with altar, the music area on the west side, the lighting and the completion of secondary rooms, can be dated as contemporary,

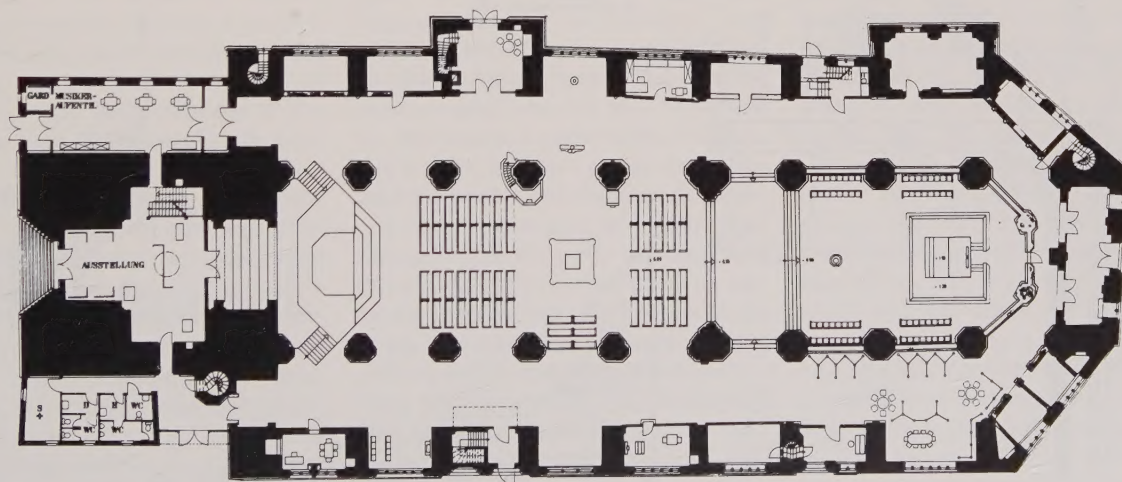
without attempting to copy any historical forms. Early artists and craftsmen used the same approach when changing and adding: as little as possible, as much as necessary.

Placement for church services had to be addressed. The main altar, high and distant, marks the historical placement. For today's use, when the average attendance at a service is around a hundred, essential placement of the liturgical focus is necessary. The larger the room, the more difficult communication becomes. It was necessary to combine the directional orientation of the Cathedral with the closely placed altar, pulpit and congregation.

The center between the fourth and fifth pair of columns seemed most appropriate for an altar for a small congregation. There it would have enough distance from the domineering main altar, with its gilded crucifix, and could form an intimate setting with the pulpit surrounded by three sides of seating.

The expanded use of the side chapels is symbolic of the multitude of church activities. The Cathedral as an historical monument is the focal point for new activity. All planning strictly restored the existing, and executed all new additions in contemporary style, because: "Art, when alive, does not restore works of the past, but continues them." (Rodin)

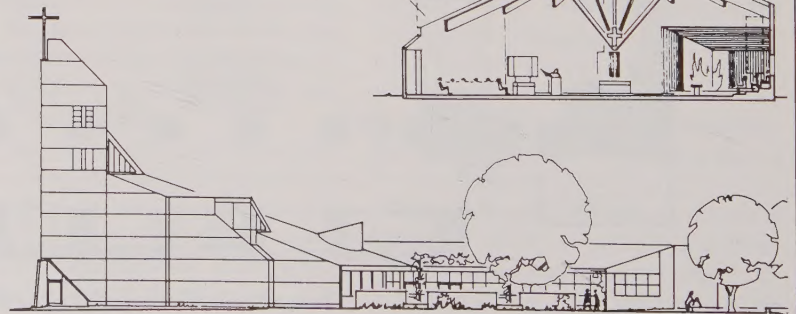
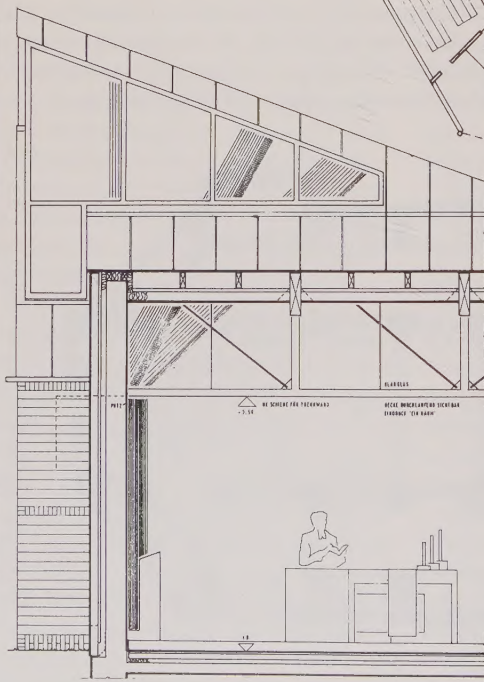
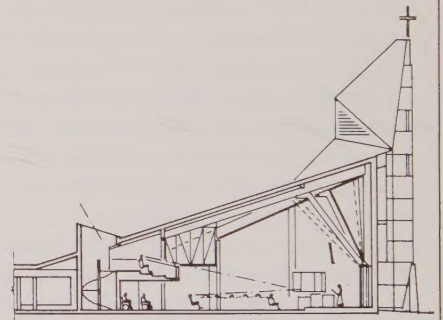
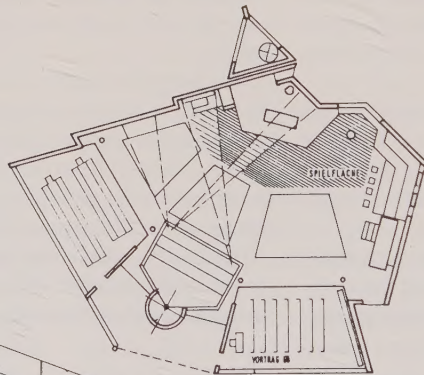
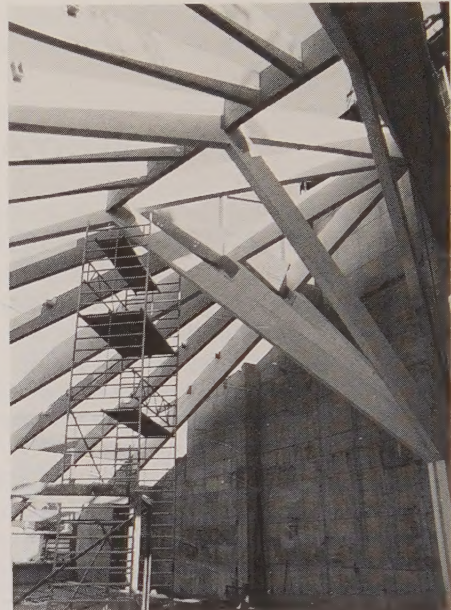
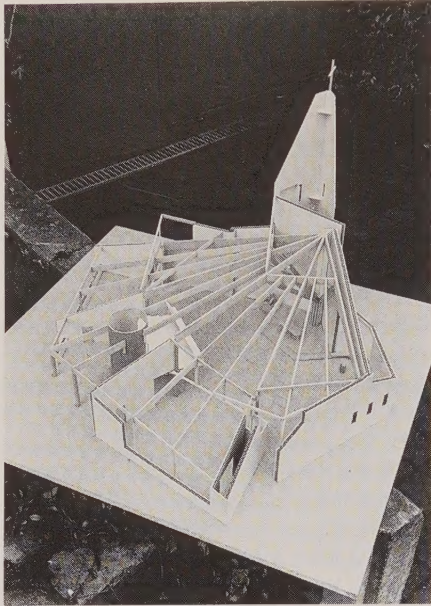
Translated from the German by Gottfried C. Reck from an article by the present architect Friedhelm Grundmann in Kunst und Kirche. Mr. Reck is associated with Steiner-Reck, Organbuilders, Louisville, Ky.



Floor plan, St. Nikolai Cathedral, Greifswald

A NEW SPIRITUAL CENTER FOR THE HANDICAPPED

Project: Eben-Ezer Protestant Church, Lemgo Germany
Architects: Lothar Kallmeyer and Wolfgang Herbst; Engineer: Josef Kanya
First Prize in the Lemgo Competition



CLASSIC QUESTIONS OF STYLE FOR RELIGIOUS BUILDINGS—II



By Günter Rombold

The Felt Need for "Highly Expressive Sacral Edifices."

There is a resurgence of progress in church architecture, ensuing upon years of stagnation. To document this an impressive group of Swiss churches was selected for us by Fabrizio Brentini, president of the St. Luke Society. We believe that a new trend can be discerned in a number of, generally smaller churches erected during the second half of this decade. What is sought are "highly expressive sacral edifices." We have the impression that this desire is less pronounced on the Protestant side, so that differences of creed are beginning to reappear embodied in structures, more so than in past decades, when Roman Catholic and Lutheran churches seemed interchangeable.

The Dispute over the Definition of What is "Sacral"

In coming years, the emergence and dominance of the sacral in Catholic church architecture will force a resumption of the discussion centered around the controversy as to what is "sacral," an issue which was hotly disputed in the 1960s and early 1970s, only to fade away without a resolution.

The author was among those actively involved in that controversy, but withdrew from it because it had degenerated into a "Tower of Babel" squabble over semantics. It became obvious during discussions that architects and theologians saw the matter differently. Architects, who are (or should be) persons of artistic sentiment, were concerned about lend-

ing churches individual characters, "auras" of their own. Theologians strictly interpreted the term in either its religious or its ideological sense.

Religionists, such as Mircea Eliade or Gerard van der Leeuw, take the term "sacral" to mean objects or persons charged with special powers. The profane meaning of the term (literally: "that which lies before the temple site") is not negative in essence, but rather of an indifferent nature. It must be noted, however, that there is a tendency toward distinguishing the sacral from the profane, while basically anything may become sacral: space and time, buildings and equipment, plants and animals, and humans too. God is not sacral, but holy ("sanctus"); the dialectics on the antitheses, "the sacral versus the profane," arise only in delimited, creature fields.

In the 1960s, the term increasingly came to be used in the ideological sense. Rallying around the banner of "desacralization" were those who were positively disposed toward "secularization," and who held this to be an essential and irreversible historical process. They not only cited passages from the New Testament, but also referred to the works of Protestant theologians, such as Karl Barth, Dietrich Bonhoeffer, and Friedrich Gogarten.

Socialists were also frequently cited. Assembling at the other antipode were those who were concerned about ecclesiastical identity, with discussions of the image of the priesthood and its oaths of celibacy (which elevated it above the profane) playing a major role. Ideological concepts are not particularly suitable for use in the quest for truth; they are merely used as symbols of one's own, or opponents', standpoints. The most objective position on this issue among Catholic

theologians came from Heribert Mühlen who pointed out the dangers inherent in both "sacralization" and "desacralization," and thus relativized both terms as being distinct from the sole true absolute, God the Divine.

This brings us to the problems related to church architecture. Here is where discussions have come to a dead end due to a terminal state of confusion. A contradiction between the sacral nature of churches and their use as multi-purpose buildings is perceived. Some plead for the highest degrees of non-specificity in church facilities (disrespectfully referred to as "multi-purpose compartments") that could be used for many purposes, including "profane" purposes ("playing ping pong in the apse"), while others want sacral facilities to remain exclusively for use in worship.

The Barrenness of Multi-purpose Halls Falls from Favor

In the late 1960s and early 1970s, a number of parishes elected to combine parish halls and churches into single structures, rather than separate facilities as was the tradition. Many faceless structures were erected that even today fail to impress. Of course, the practical minded thought of the cost savings: One building is cheaper than two. But they overlooked the fact that the requirements for buildings that must have a stage can hardly be reconciled with those for a church (a stage cannot house the altar). It soon became evident that such structures largely failed to meet aesthetic and emotional expectations. Even the incorporation of dividing panels, which allowed expanding or reducing the sizes of rooms, involves serious depreciation of the perceived "quality" of the facilities. So-

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called "multi-purpose" buildings can never be "all-purpose" buildings, and can be recommended only in specific situations.

Churches of "Character" Can Also be Used for Public Functions

History serves as witness that buildings with "characters" of their own are not excluded from multifunctionality. Consider what took place in churches during the

Middle Ages and for ages thereafter! The classic examples are the cathedrals. Of course, we have no interest in proposing a return to the Middle Ages, but we would like to allow our churches to be used for functions that we regard as important. Whether a parish chooses to be generous in granting the use of its church or is rather strict regarding such matters is more of a psychological issue than a

result of the type of architecture involved.

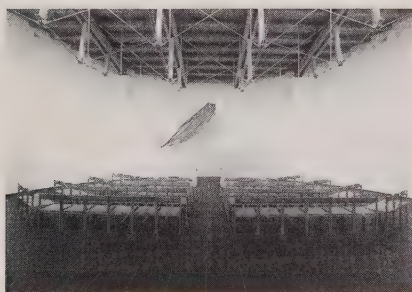
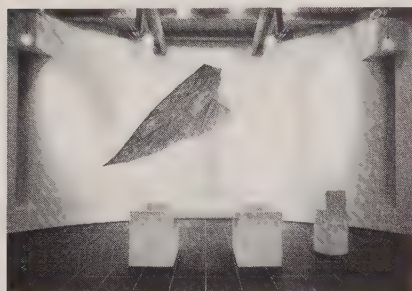
We want to support open churches in which the diversity existing among the parishioners finds its expression in a pluralistic attitude toward church architecture. To be able to realize this aim, we will need creative thinking among congregations along with highly capable church architects.

'HIGHLY EXPRESSIVE SACRAL EDIFICES'—FIVE SWISS EXAMPLES

Project: Reformed Church, Savognin/Graubünden

Architect: Hans Joerg Ruch

Sculptor: Kurt Sigrist



Photos by Helmut Eberhöfer, St. Moritz

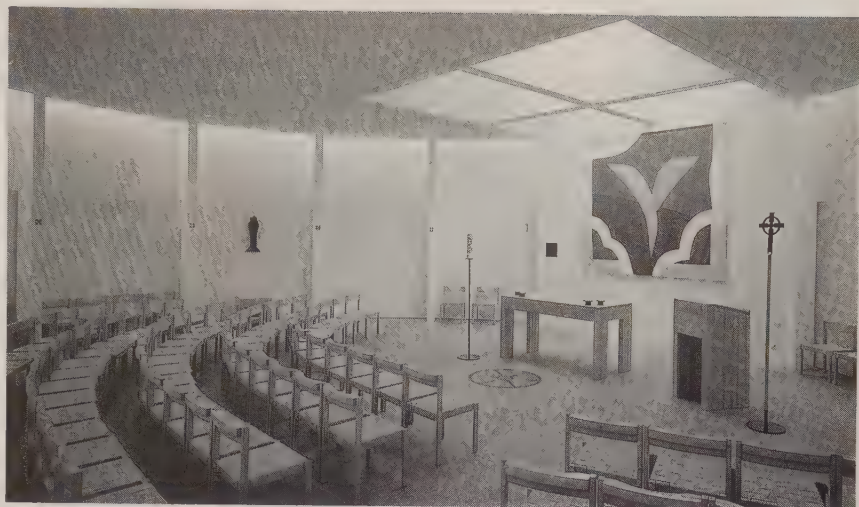
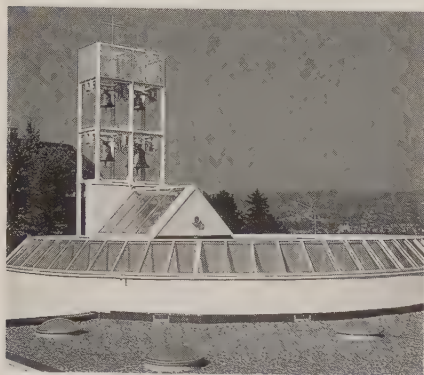
Project: Church of the Holy Cross, Oberrieden/Zürich

Architects: Egon Dachtler and Erwin P. Nigg

Artists: R. Candio/O. Müller



Church of the Holy Cross, Oberrieden/Zürich (*continued*)



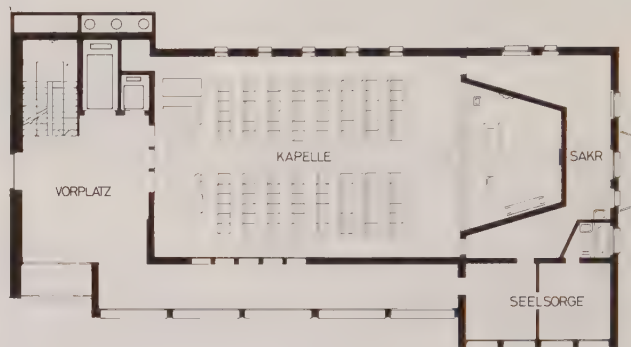
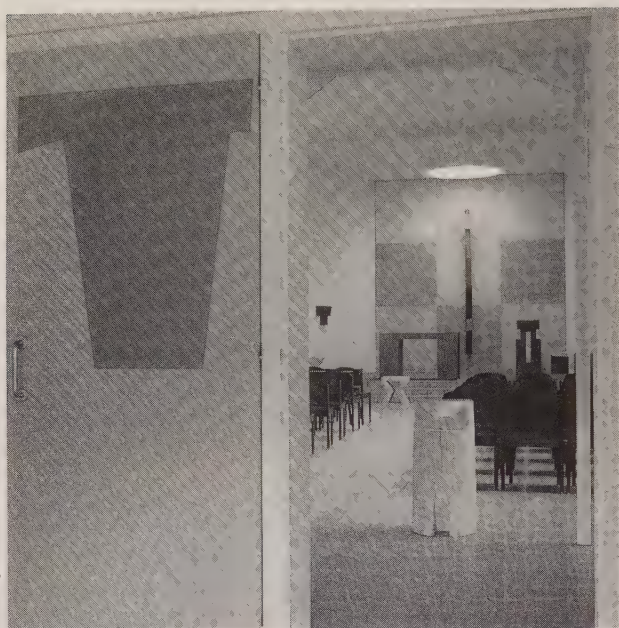
Photos by R. Candio/O. Müller

Project: Klosterkirche, St. Otmarsberg, Uznach/St. Gallen
 Architect: Herbert Oberholzer, Rapperswil



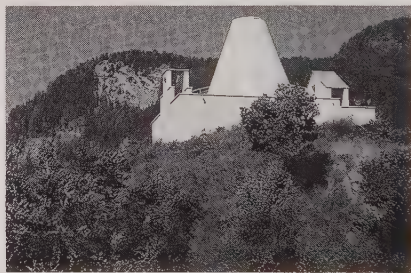
Project: Chapel, Spital/Graubünden
 Architect: Jacob Montalta, Zürich
 Artists: Godi Hirschi and Kurt Sigrist

Photo by Katharina Krauss-Vonow

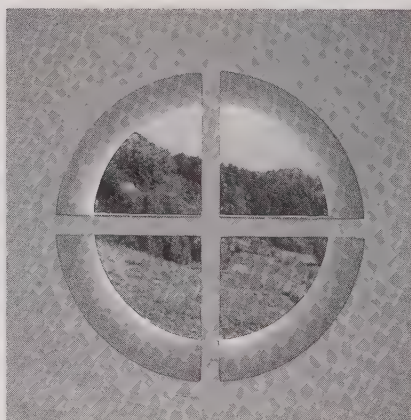
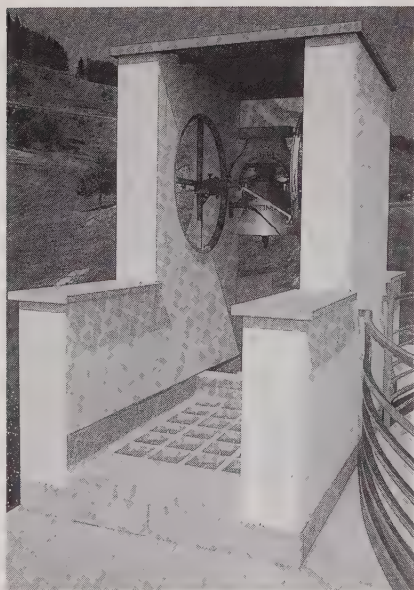


Project: Roman Catholic Chapel, Madonna of Fatima, Giova
 Architects: Mario Campi and Franco Pessina

Photos by Massimo Pacciornini



Photos by Charlotte Ruben



REDEFINING THE CLASSIC

By Norman Jaffe



When one looks at a building today that is referred to as classic, there are several characteristics that seem to be present. All reach for the transcendental. It is apparent that the architectural means for achieving this are space, light and craftsmanship. All elements of the plan, space, material and detail are selected, composed and crafted in the highest order of the classic.

"It was the permanent office of architecture both physically and symbolically to budge the awesome gap between the material world and the heavens by means of structures that reached toward the sky."¹ The classic building is both physically and symbolically obligated to bridge the gap between the space it contains and the space it points to.

The materials of a building can be said to be gross, the composition subtle, but it is the space that is causal and thus most powerful, though seemingly invisible. Eastern theology may be said to be more mystic, lending itself to the study of space. Space does not require enclosure to exist. If a building is demolished the space it contained still exists. Space is a superconductor that stores the events of our consciousness. Joy and fear, dreams and expectation, though emotions passed, are still present in interior space. The space of each dwelling is charged with the spirit of those abiding there. The ancient partakes of the future. Civilization occurs where there is this awareness of mobility of spirit. When we experience

morbid and forbidding feelings in a space we designate it as "haunted." Joy haunts also. Both motion and rest occur at the intersection of space and space. Infinity is both apparent and promised at the meeting of space and light.

Classical buildings imply a ritual. The Greek temples were built for music. Music carries us from place to place. We are what we have heard, what we are hearing and what we are about to hear. Similarly, architecture carries us space to space, experiencing the repeating cycle of expectation, engagement and recognition. Music is written and employs a precise language, yet it expresses the inexpressible. Music is an entrance to a holy state.

Light is used in cabalistic literature as a metaphor to represent and describe the

various manifestations, emanations and forces of Divinity. Of all physical phenomena, light most closely approximates that which is spiritual and freed from the limitations of matter. It is not corporeal; it delights the soul; it enables one to see.

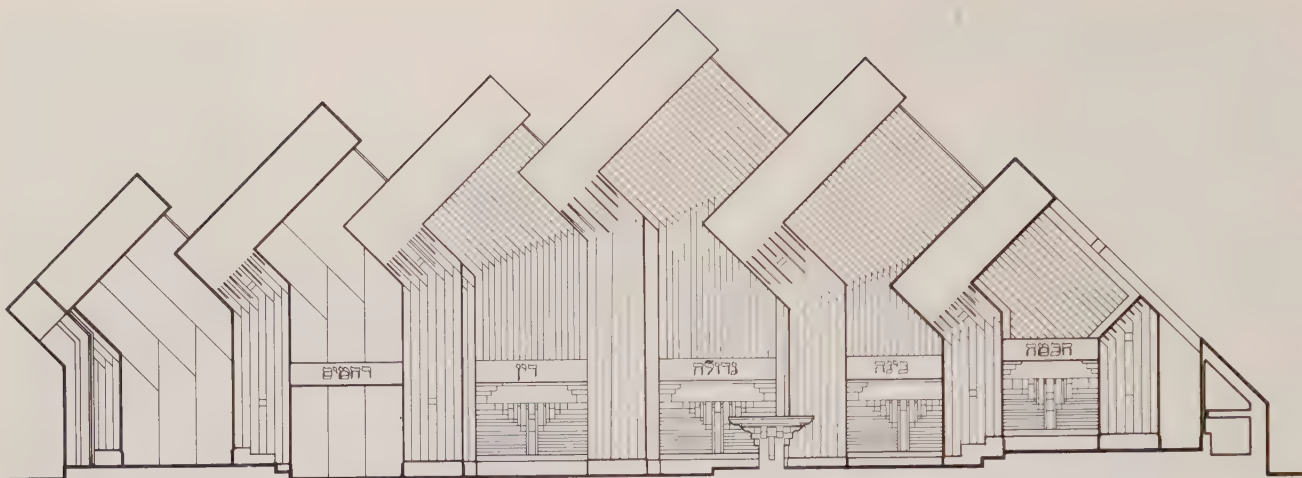
Light is never separated from its sources, spreads itself instantaneously, irradiates all physical objects, does not mix or mingle with any other substance, never per se changes, is essential to life in general, and is received and absorbed relative to the capacity of the recipient. Brilliance results in light meeting light.

The ability and joy of light to respond to surfaces is almost audible. The degree of success that any surface we prepare will be governed by how much of a subtle



Gates of the Grove Synagogue, East Hampton, N.Y. Norman Jaffe, architect.

NORMAN JAFFE, FAIA, has been practicing architecture in Bridgehampton, N.Y. since the 1960s. His Gates of the Grove Synagogue in East Hampton won an IFRAA Merit Award, and he is currently working on three new synagogues.



Cross sections, *Gates of the Grove*.

and clear host that surface is to light. Does the surface reveal the light or the light the surface? In the East they say that the more subtle the phenomena the more powerful the phenomena. The invisible light does not require the material to render it visible, the material requires light to render it visible.

The light meets the wall, the wall knows the light. The light defines the surface of the wall revealing the material. The wall is fond of the light. The light now is engaged by relief made in the light, the wall delights in the light. Shade and shadow provide both mystery and joy as we move and approach the light. Repetition through changing scale provides rhythm and repeated variations of detail. When one has enough faith in light one surrenders to light. With this surrender comes the release of previous aesthetic preoccupations. Preoccupation can be an impediment to prayer. An architecture of humility is an architecture of grace. The sky is boundless in its presence whether between two blades of grass or the distance between groups of stars. It is instantly delivered to us by simply lifting our heads. The skylight alone cannot achieve this purpose. The sky is felt most by continuous horizontal penetration, touching down vertically to the earth through the opening of each gate.

Craftsmanship leads to unity. Unity implies quiet, calm. Search for the unified field theory by science itself is an act of faith. Unity/continuity of materials and detail provides a calm which seems to alert the participants' perception to the subtleties of the space. "Only manual labor can produce a living architecture with a heart."² Clearly the detail reveals the shade as well as the light. Ruskin writes

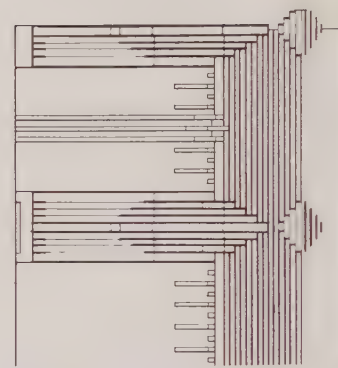
of stone: "The muscular art is of the human hand upon the materials which most tenderly receive and most securely retain, the impressions of such human labor."³

We are unable to materialize the material. We are only able to detract or enhance from the qualities present. Virtue and virtuosity spring from some source. Craftsmanship implies virtue. Quiet distant observation of the forces of the universe is the best way to the material.

Craftsmanship with loyalty to the spirit of the material reveals the material.

Craftsmanship alone, however, will not make the building classical. Design alone if not implemented with craftsmanship will not be classical. A classical piece whether in music or architecture requires a virtuoso to execute. As the composer requires intimacy with the instrument he is writing for, so the architect must be at one with the spirit and the tools that he uses.

The quintessential classical building is the Parthenon. It is the essence of light and space and craftsmanship. The elements are symmetrical against a random base, the finite symmetry of the colonnade (which is neither web, nor structure, nor shell nor enclosure) stands, forcibly singular, aspiring to co-exist with the sky—the relentless taskmaster. The columns engage the sky between each other, as well as caress their surface, offering welcome smooth shade and crisp shadows moving with the sun. The roof form offers to echo the horizon. The detail of the roof between the fascia and the end of the roof invites the light of the sky to join the ceremony. When the sky is present the dialogue between what is inside and what is outside is put to rest. The sky,



once unmeasurable, is now held and made accessible during the day. The view upwards provides consciousness of the heavens at night into the transcendental. The roof is both a roof and frieze struggling to balance the overwhelming reflected light of the sky through the colonnade.

The columns proceed into the landscape with the building as porticos more fully engaging the landscape. The colonnade engages, embodies and releases the space. At the same time there is a calm paradox as one can perceive the form as a solid while the eye penetrates through its full depth. The intent of the work is to engage its environment; earth and sky. The result may be that the observer is put at ease with the form appropriate to the place. It is here where both motion and rest occur establishing equilibrium. In the tension between the ephemeral and the lasting is the route to the transcendental.

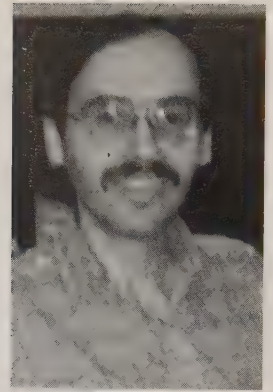
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- ¹Perscom, Arthur Pope. *Architecture*, p. 12.
- ²Van de Vars, Cronelius. *Space in Architecture*, p. 64.
- ³Ruskin, John. *Unrau*, p. 197.



MEDIEVAL SPANISH SYNAGOGUES

By Lawrence Goldstein



The architecture of Medieval Spanish synagogues was based on a number of restrictive laws concerned with the construction—and the prohibition of construction—of Jewish houses of worship. In spite of the hundreds of thousands of Jews in Spain at that time, Alfonso X (the Wise) of Castile decreed in 1265 a group of seven laws regarding Jews. The fourth part of the law forbade the construction of synagogues other than by royal decree. Less than five decades later—in 1311—the Council of Vienna declared that newly erected and enlarged synagogues were to be put into their former state.

In 1391, a fanatical monk, Vicente Ferrer, incited Spaniards to pogroms which led to the deaths of thousands of Jews and the destruction of hundreds of synagogues. Therefore, the rabbis asked each community of at least ten Jewish families to build a synagogue. However, most Jews at that time were farmers and lived in small rural villages so that, of necessity, the synagogues couldn't be built on a large scale regardless of Spanish law.

Much of the synagogal destruction had been erased by 1415 when Pope Benedict XIII issued a bull which required the closing of all synagogues recently repaired or rebuilt, and permitted only the smallest synagogue in a given community to function as a Jewish house of worship. This accounts for the fact that until the present almost all Spanish synagogues which escaped destruction have been converted into churches.

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Map of Spanish synagogues.

The buildings had certain characteristics in common. They were the most imposing structures in the Jewish quarter. The architectural style was usually Moorish but sometimes Gothic. They could be higher than nearby residences but, by law had to be lower than the closest church.

The interior decoration was varied depending on the financial resources of the contributors and the congregation. The plaster was usually highly carved but could be plain and smooth. Depending on the donor's wealth, the floor would be either wood, brick or stone.

Spanish Jews did not tax themselves for the construction of synagogues; they were often erected by individuals or individual families. Some were built by Jewish societies and others were built by vol-

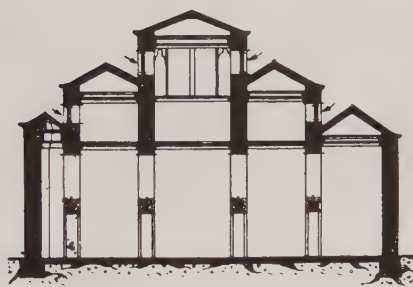
untary contributions from the community at large.

It is believed that hundreds if not thousands of synagogues existed in Medieval Spain. Due to size restrictions and because they were often used for teaching and other activities, private study halls were sometimes added. James I, on August 24, 1263 granted a Jewish nobleman from Barcelona permission to build a synagogue in his home. This is one of several such recorded instances.

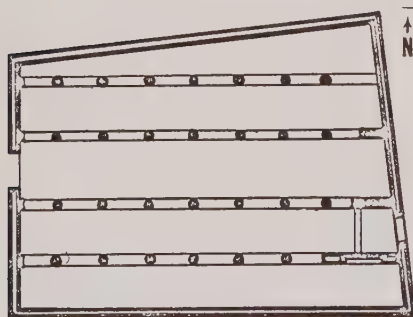
Clear glass was used for daylight and artificial lighting was by oil lamps or candles. In accordance with Jewish law, which requires the separation of men and women during prayer, most synagogues had balconies for women. Benches in both sections ran parallel, rather



Avila, Mosen Rubi, view looking southwest.



Church of St. Maria la Blanca.



Toledo, Plan of La Blanca

Toledo, plan of La Blanca.

than perpendicular, to the nearby walls. The men's entrance was usually through a courtyard or porch, and there was a separate entrance for women. The balcony was usually wooden with a carved railing. The Ark which contained the Torah scrolls was on the east wall facing Jerusalem. The one who read from the Torah stood on a raised wooden platform in the center of the sanctuary or along the west wall. Size restrictions limited the seating capacity to about four hundred.



Avila, interior, looking east.



Santa Maria la Blanca, interior.

The great synagogues still intact are at Avila, Segovia and Toledo. The ordinary, less formal ones often had rooms attached for study, Jewish law courts, and possibly rooms for travelers. The exterior of synagogues in Medieval Spain was much less impressive than the interiors. Stucco was smooth and plain, or sometimes painted with geometrical ornamentation or Hebrew passages. Typical construction was a tile roof on wood members spanning transversely from wall to wall. The wood ran longitudinally for larger spans, and was carried by brick walls over brick arch openings adjoining internal buttressing. There was a great variety of window size, but as a rule they were roundheaded and contained two

roundhead panels with a single mullion. The Ten Commandments or Five Books of the Torah were often represented. The most attention was given to the interiors of synagogues throughout Central Europe.

The El Transito synagogue was erected by Samuel Levi and completed in 1366. There is a small recess in the end wall for the Ark, in this thirty-one foot, five inch wide by seventy-six foot long prayer hall. There are nineteen arches from coupled shafts on each side of the sanctuary. It is representative of a combination house of worship and house of study. The building directly adjoins Samuel Levi's residence along the east side of the synagogue and contains three rooms on the north and

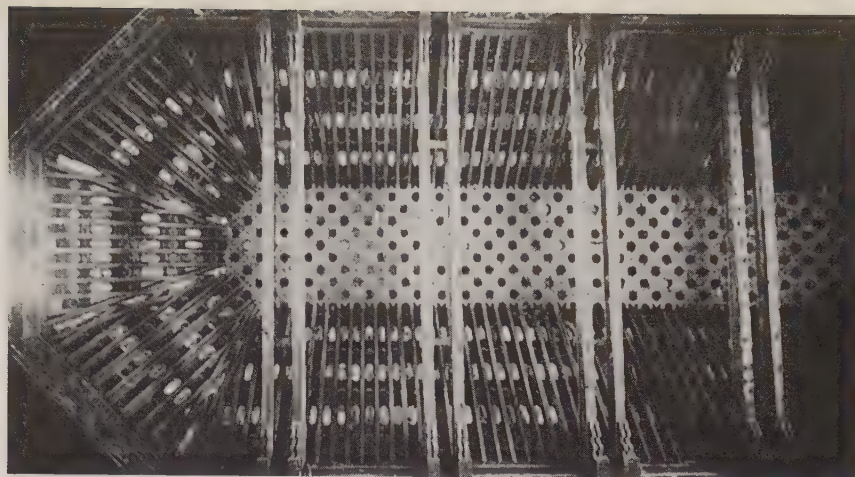


Santa Maria la Blanca, interior.

three rooms on the south, several of which were used as study rooms for all ages. One room may have been a ritual bath, a court of law, or a room for students and travelers

The present day Church of St. Maria la Blanca was a synagogue when the church was constructed. It had double side aisles similar to the famous Great Synagogue of Alexandria, Egypt with octagonal columns without bases. The arches were horseshoe, and the stuccoed bricks were elaborately carved. The upper arcade, which now has blank walls, may once have had windows. There are no balconies. The repetitive columns and arches direct one's vision to the Ark on the east wall. Both El Transito and St. Maria la Blanca exhibit Moorish influence.

These two synagogues serve as examples of the hundreds of those constructed in Medieval Spain. It is easy to see that in spite of the architecturally restrictive regulations, these Jewish communities were successful in erecting houses of prayer which remain to this day as splendid examples of what could be accomplished under most adverse circumstances.



Toledo, ceiling of El Tránsito



Toledo, windows of El Tránsito

THE RESTORATION OF A CLASSIC: OLD NORTH CHURCH IN BOSTON

Incorporating the Past into the Present

By Mavis MacNeil

The Old North Church in Boston's historic North End is an architectural jewel, primarily known for its famous association with the midnight ride of Paul Revere. Located on Salem Street, "Christ Church," as it is less famously known, is an exceptional example of the adaptation in America of the Georgian style of architecture made famous by Sir Christopher Wren in his churches of London, England.

Built in 1723, the Old North is 70 feet long, 51 feet wide and 42 feet high, and has the proportions and rectangular mass-appearance of a typical Wren structure. The interior is particularly significant, for it revealed to Boston for the first time the splendor of a Wren design and also the Anglican "church" plan which consisted of a two-storied structure, with corresponding tiers of arched windows and galleries on both sides of longitudinal aisles separating spaced groups of square box pews. This arrangement appeared in sharp contrast to that of the conventional "meeting house" from 17th century New England that had a raised pulpit on one long side with galleries on both ends and the opposite side.

Much of our current knowledge of the history of the church is thanks to The Boston National Historic Sites Commission. Of special interest to the contractor, for instance, is the Commission's information that the brick walls of Old North, over two feet thick, are laid in English bond but the bricks are of domestic man-

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ufacture. Architects and writers have remarked upon the striking resemblance of the interior of Old North Church to that of two Wren churches, St. James Picadilly, London, and a small London church on Queen Victoria Street near the Thames called St. Andrew-by-the Wardrobe with St. Anne.

The Historic Commission also tells us that in America, the plan used in the Old North Church in 1723 was copied in the Trinity Church, Newport, in 1726. "This plan was adopted by other religious sects who favored it over more novel and transitory modes of church architecture. Both the Old North Church and Trinity Church, Newport, show their derivation from the work of Sir Christopher Wren as no other churches in the Colonies through the use of superimposed piers in gallery construction. In the later churches planned or influenced by the mid-Georgian style of James Gibbs and Peter Harrison, pillars or columns rise directly from the floor to the roof and support a two-story scheme of architecture. In Old North Church and Trinity Church, however, as in a typical edifice of Wren, square and separate pillars divide the galleries from below and above. In the Old North Church the distinction is clear as the lower pillars are paneled while those supporting the roof above are fluted."

ARJ Associates, Inc. of Boston recently completed a comprehensive exterior and interior restoration of this classic treasure. Since this was the first restoration since 1914 it entailed a number of historically important choices. The restoration process, actively undertaken by the Reverend Robert W. Golledge, included intensive historic research by ARJ, in

Photo © Joanne Devereaux

preparation for best long term and historically correct renovations.

The work included the replacing and repairing of cracked and crumbling plasterwork, duplicating and restoring original woodwork including the reconstruction and relocation of box pews from the east to the west gallery, extensive renovations to the chancel, restoring historic plaques and creating new signage. Most important visually was the complete repainting of the interior and exterior. The color design and lighting of the interior required the most careful preparation, as ARJ understood this renovation must be elegant for the benefit of visitors to Old North. All aspects of the process were accomplished by Mr. Jahedi, the principle of ARJ working closely with the minister who participated as a central member of the restoration team.

As the design and restoration contractor, ARJ was committed to integrating the traditional Georgian architecture with the functional necessities of a modern, and heavily trafficked, church. Realizing this required looking into the church's colorful and varied design history. Mr. Jahedi has extensive background in architectural painting and historic restoration. His training began in Iran, where he apprenticed in ornamental building crafts and worked on the restoration of ancient monuments dating back to 400 B.C. It was during these early years of his career that Mr. Jahedi learned in depth such methods of design as decorative plaster work, stenciling, marbling, gold leaf techniques, and the overall importance of color to design and achieving specific visual effects. After studying in London for several years, he served as an associate with the British designer John Cairns. Mr. Jahedi has said his decision to move and begin practice in Boston in 1980 was prompted by this city's commitment to honor and preserve its extensive architectural past. (Lawrence Grow, *Architectural Painting*, Rizzoli 1986)

Color Design

The church had undergone radical changes in this area throughout its long history. The Colonial period depended upon the elegance of soft colors and subtle transitions to achieve its effects. The Victorian era brought extensive trompe l'oeil painting which did not enhance as intended, but appeared ill-suited and gaudy. Then, in 1914, as with many other historic churches at this time, the Old North was painted an overall white.



Photo © Joanne Devereaux

ARJ Associates carefully studied this varied history and chose a palette, primarily from the Colonial era with occasional new color introductions selected with historic sensitivity.

The selections were intended to maximize the dramatic effects of color change due to varying sunlight from the church's 25 Palladian windows. It was also important to keep "reflection" in mind as an effect that helps to exhibit the architecture. The columns were painted a pewter gray, the nave ceiling a soft winter turquoise. Arches above the balcony are now a chalky shade of sea-green. The gallery facing is an elegant warm gray, the walls a light beige, and the cornice between the nave and the ceiling a mixed color of beige and gray. A picture of Jesus and four tablets were repainted and regilded. A rusty maroon was used on the frame as this color was originally used in small areas throughout the church.

Lighting

The decision to install electric lighting in Old North, which had been candle-lit for 266 years, required careful consideration. ARJ chose the services of lighting consultant Douglas Baker of Newport, Rhode Island who designed with attention to the architectural features chosen for highlighting. The most important consideration was to maintain a Colonial atmosphere.

Traditionally, candlelight had been the primary *exposed* source of light. Faithful to the original effects of naturally generated light, Mr. Baker and Mr. Jahedi created a design that accentuates the glowing effect of candles with hidden light sources. ARJ installed strips of lights above the cornices on the Gallery which light up the arches without the visibility of actual bulbs or fixtures. Five holes were cut in the ceiling which direct lights from the church attic to the chosen highlighted ar-

eas in the Church. The most prominent actual fixtures, the chandeliers, hang above the center aisle. In the last century, the chandelier ropes were changed to wrought iron. Originally, they were painted very light blue and then, black. In the restoration process, the color was changed to white accented with gold leaf to create the look of "rope." This was one small effect achieved by trompe l'oeil which ARJ could not resist.

Discovery of Original Window

During preliminary exploration a Colonial window was discovered intact under layers of blackened wallboard and plaster. Oral histories confirm that this window, on the west side of the nave, was the escape route for the young church sexton Robert Newman after he displayed the lanterns that began the ride of Paul Revere on April 18, 1775. Mr. Reza Jahedi, the president of ARJ Associates, was quoted in the *Boston Globe*, "Masons al-

ways take out a window when they fill a wall...this one was deliberately preserved. It is the most well preserved of the whole church, because it's been buried for 160 years." This event made newspaper headlines in New England. A myth existed that this alcove held the window through which Newman escaped, but it was not known that the original window had been entombed when the alcove was remodeled in 1815 to accommodate a bust of George Washington. ("A Window on History" by Carol Stocker, *Boston Globe*, February 16, 1989)

ARJ textured the casing of the window in a ragging technique with raw amber colors to match the ancient look of the original window. ARJ then installed the "Third Lantern," lit in 1975 by President Gerald Ford, in front of the window as a tribute to the changes made in the church's structural history. A new niche was made on the east side of the chancel for the Washington sculpture.

Restoration of The Chancel

Changes made during the past few decades had obscured the chancel's function as a gracious and pivotal architectural feature. The lectern was raised two decades ago, a curious decision as it definitely obstructed a view of the chancel. ARJ cut the lectern down ten inches, reinstalling the top molding to the same level as that of the pews. To frame the chancel two column facings with capitals were constructed. This feature had previously existed but had been removed during the restoration in 1914. The surface of the chancel was originally smooth, but over the years due to wood expansion, had become uneven, and this was remedied by skinning the wall areas with gypsum board. A new floor, approximately 2" above the existing floor, was constructed using 2x6 tongue and groove fir planks.


Restoration of Organ Accommodations

An exciting addition was a new organ built by A. David Moore of Pomfret, Vermont, to replace the organ in the Church's West Gallery built in 1759. In the rear area of the balcony, where the organ was to be installed, ARJ closed the vault behind the organ with fireproof blocks, and applied a base coat plastering for the entire area and finish coats of plaster using no sound-reflecting material.

The ornamental balcony panels were traditionally supposed to function as protection for the organist and choir and they date back to the church's construction. In 1723, these panels were painted with a gold leaf liquid. In the last century, however, gold paint was used that tarnished to brown. ARJ stripped this and delicately applied gold leaf liquid as had been applied earlier in the church's history. The panels are thus beautifully highlighted and reflect the warm gold tones outward into the church.

Materials

A durobonding agent was used on the walls to adhere the old plaster to the new. The walls were plastered with a mixture of lime and plaster and egg whites were mixed with the plaster for added strength. To prevent cracking, fiber was added to the paste. For repairing the pews, ARJ used a popular wood that provides the best surface for painting. All Sears products were used on this restoration. □




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A CLASSIC REMAINS A CLASSIC: UNITED HEBREW CONGREGATION IN ST. LOUIS



By Jerome W. Grollman

"Let them make me a sanctuary that I may dwell among them." (Exodus 25:8)

The United Hebrew Congregation in St. Louis is the oldest Jewish Congregation west of the Mississippi River. Its services were probably first conducted in 1837. Guiding spirits were Abraham Weigle and a Nathan Abeles who searched out Jewish worshipers, drafting itinerants in this frontier river town where the Jewish population was minimal. The occasion for worship was Rosh Hashanah, the Jewish New Year. These early St. Louis settlers were determined that this ten-day High Holy Day Season would be properly and appropriately observed.

Services were held in a rented room on the second floor of a store called "Max's Grocery and Restaurant." The Jewish High Holy Day Season concludes with Yom Kippur, the Day of Atonement, a day for fasting. One speculates how difficult it must have been for these fasting worshipers, attending a day long prayer service with the aromas of bratwurst wafting up to the second floor from Max's Grocery and Restaurant below.

Once initiated, the faithful continued to assemble after the High Holy Days. According to Jewish law and tradition, in or-

RABBI JEROME W. GROLLMAN is Rabbi Emeritus of United Hebrew Congregation in St. Louis, with whom he has been associated for 44 years. He was a Visiting Professor of Literature at the University of Missouri and taught a course at Eden Theological Seminary entitled "The Impact of Judaism on Christianity." He is also the author of *The Emergence of Reform Judaism in the United States*.



The old United Hebrew Temple.

der to conduct an official service, there must be a *minyan*, a quorum of ten men each of whom is at least thirteen years old. Sometimes it was difficult to muster that quorum. According to legend, once when there were only nine, a passerby was conscripted because he had a Biblical name. Afterwards it was discovered that he was Irish, but he was so impressed with the honor that he attended regularly thereafter.

United Hebrew Congregation—Achdus Israel in Hebrew—formally, legally, and officially was founded on October 3, 1841. Ironically, the articles of incorporation were adopted at an improbable meeting place, an establishment known as "The Oracle," advertising itself as "dedicated to Divine Bacchus and the doctrines of Heathen Inspiration."

In the preamble to its first constitution, a stated purpose of the Congregation was to "build a place of worship to be dedicated to the Most High." There have been six: four constructed from the outset and two one-time churches that were converted.



Detail from old temple.

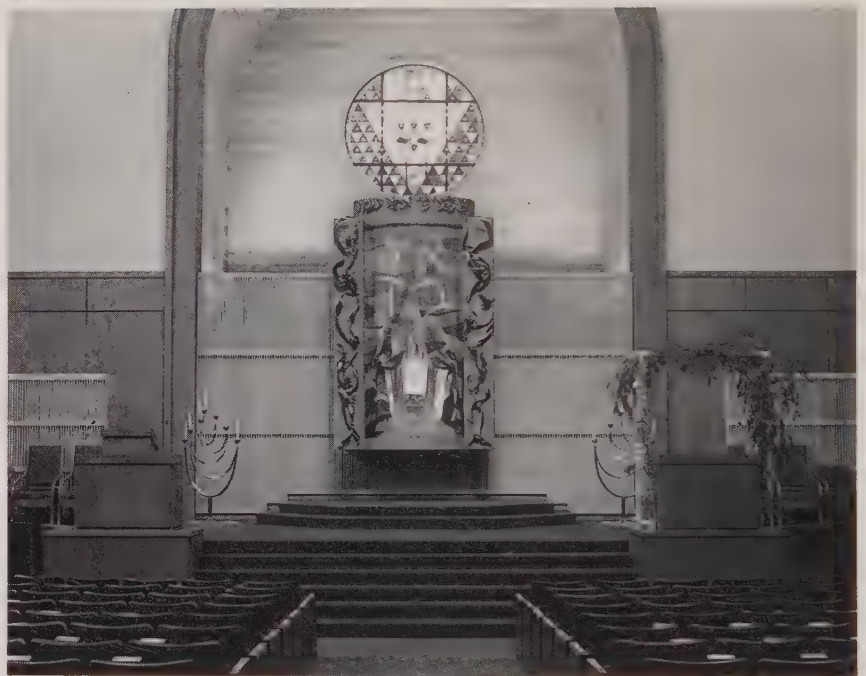
At first, for services a room had to suffice, provided by one of the original 12 founding members. In 1848, a Baptist church was purchased and converted into a synagogue. In 1859 the Congregation constructed its very own first synagogue, an impressive Romanesque structure, flat roofed, 40 x 80 feet. The cost was \$21,000, an enormous sum for this small struggling membership. In 1881, moving westward, a modern sanctuary with family pews was erected. Congregational archives describe it as a "grand building, lit with a hundred jets." Elegant as these gas jets were, the globes were constantly breaking and as a result, necessitated a daily inspection by the caretaker, Aaron Gerson, who endlessly moved the globes around "so that the worst ones are not in too conspicuous a place." Relocating once again in 1903, a church with a stone facade was converted and became the new spiritual home of the Congregation.

But in 1927, the Congregation made a move that proved to be momentous. Overlooking Forest Park on broad Skinker Blvd., a magnificent edifice was constructed under the inspired leadership of Rabbi Samuel Thurman. At that juncture of history, it was one of the three largest synagogues in the United States and was designed by Gabriel Ferrand, Professor of Architecture at Washington University in St. Louis and the architectural firm of Maritz and Young. There were many ornate friezes and symbols including a cornucopia, the olive branch for peace, the grape for joy, and the palm for Providence. The dome became especially beloved, with the Star of David at its top. This sanctuary was to serve the congregation for 64 years, but not without modification.

The original color scheme of the 40 foot Greco-Byzantine dome was a dark metallic gold with brown glazes. By the 1950's people complained that the sanctuary seemed dark and forbidding and they wanted a change.

So Werner Drewes, who was engaged to make the sanctuary more inviting, chose lighter colors, whites and blue-grays. All in all, his efforts were successful, although there are still those who bemoan the passing of the "more imposing stately original," as they describe it.

In 1967, Edouard Mutrux was commissioned to effect yet another major renovation and transformation. In a thrust for further simplification, some of the plaster friezes were covered and concealed, but carefully preserved in the event it was



United Hebrew Congregation, St. Louis, new building

decided to use or exhibit them in the future.

Jewish congregations are not parish congregations; each can serve the entire metropolitan Jewish community. It is possible for five Jewish families to live next to one another, with each family belonging to a different congregation. They are not assigned, but choose on the basis of personal preference and the branch of Judaism with which they wish to affiliate.

By the 1950's the United Hebrew Congregation found that the Jewish community had migrated from the city to the county, but our attachment to our beautiful sanctuary in the city was so strong that we decided not to join in the exodus. Our membership began to suffer, even

though we were the largest congregation in St. Louis with 2,000 families. We were also one of the largest Reform congregations in the U.S. Soon the younger generation gravitated to synagogues more conveniently located. Some time after a wedding ceremony, I would encounter these couples and hesitantly they would apologize. They protested their heart was still with United Hebrew but they could not buck the traffic or invest in the travel time for week-day Hebrew classes, etc. The handwriting was on the wall.

Land was acquired in the county and in 1977, the Ann and Ullus Gudder Education Center was dedicated with Sorkin, Ginsberg and Associates as architects, but the sanctuary and religious services

remained on Skinker Blvd. in the city. We hoped it would remain that way; again we simply could not part with our beautiful sanctuary. But life has a reality of its own, and it soon became clear that it was impractical and more important, spiritually unacceptable to separate the school from the sanctuary. Students became strangers in the sanctuary and the adult membership felt hyphenated.

So once again, as five times in the past, the congregation bowed to the inevitable and plans were developed to construct a new sanctuary under the leadership of Paul Flotkin.

It was a painful moment when final services were conducted in the 64 year-old sanctuary. So many memories! And not only of religious services. One after the other would sigh: I was named here. I was married here. I attended Hebrew School here. Or, my Bar Mitzvah was here. I said Kaddish for my parents here. This is the row where the family sat together. But on Sunday, September 17 a procession of automobiles lined up in front of the Temple still majestically overlooking Forest Park. Inside, Rabbi Howard Kaplansky, Cantor Marray Hochberg and I stood together with the Temple dignitaries on the Bimah in front of the Ark. Somewhat haltingly and with trembling, we removed the Torahs, the handwritten parchment scrolls containing the Pentateuch, the Five Books of Moses. It was difficult. After this tradition was carried out we proceeded to the new sanctuary where the Congregation was waiting for us to circle our new sanctuary again and again, and with songs and prayers to lovingly place the Torahs in their new home. We also brought our menorahs, the seven branched candelabras, some stained glass and the Ner Tamid—the Eternal Light.

Our architectural firm was Stone Maraccini Patterson, headed locally by Merlin Lickhalter. There was much excitement in St. Louis architectural circles when it was announced that Pietro Belluschi would be our design consultant. Mr. Belluschi literally overwhelmed us with his initial presentation, capturing the true essence of a synagogue, its democratic character, its unmistakable imperative, and its covenantal relationship between God and B'nai Yisroel, the children of Israel. When he met with us, he peppered us with questions, often the same questions repeatedly. He understood how deep were our emotional bonds with our previous building, particularly the

dome. So in his design, he incorporated a vault, "with a lantern skylight form as the rooftop centerpiece."

Successful beyond our wildest dreams, he fulfilled the promise of our theme: The Tradition Continues. I must add that Rodney Winfield's stained glass windows maintained this excellence. In July 1991, Pietro Belluschi was one of 12 individuals to receive the National Medal of Arts at a White House ceremony, presented and awarded "for exceptional contribution to the cultural life of the nation."

And what about the old sanctuary on Skinker Blvd.? What about its destiny? Building preservation is a top priority with my daughter Lisa, a graduate of the Urban Planning School at MIT. She urged me to find some way to preserve the old structure. Economic considerations were also a factor. The Board of Trustees was counting on its sale to help offset the six million dollar cost of the new structure. For awhile there was talk that the Washington University School of Music was interested but that didn't materialize. Then a real estate developer entered into negotiations to incorporate some part of the old Temple into a high rise. My heart sank. But in what I can only believe must have been Divine intervention, the neighborhood stepped in and announced that town by-laws only authorized a three-story structure and restrictions would not be waived. The developer lost interest and I breathed a sigh of relief.

Enter now the Missouri Historical Society whose home for 125 years had been the History Museum at the Jefferson Memorial in Forest Park. They wanted to expand. Their new director, Dr. Robert Archibald, anticipated a new facility to house a Library and Collections Center with a public reading room and other support services. Eventually a successful agreement was reached.

The architects for this challenge of change from Temple to Historical Society was Murphy, Downey, Wofford and Richman. BSI Constructors, Inc. was the general contractor and by a happy coincidence, was also the general contractor for our new sanctuary.

This transformation has been nothing less than breathtaking. Like the new sanctuary, the reviews for the library have been raves. After waxing eloquently about the paramount importance of the library itself, the *St. Louis Post Dispatch* concluded: "One final point—the recycling of United Hebrew Temple in itself stands as a work of art. The transforma-

tion is nothing short of marvelous. Go see for yourself."

With enthusiastic approval of the Society, it was decided to support an almost complete restoration. Meticulous examination showed that the ornamental friezes and plasterwork were still intact despite having been covered up since 1967. Color was another matter. The original dark color scheme was again rejected and Ted Wofford describes the process used for color selection:

"We developed a color system through a series of large test panels and color sketches done on site. To achieve the vapor barrier, we used sprayed-on epoxy paint tinted to a color that could be glazed with umber and wiped to produce the desired highlights. Background areas were painted a rich blue or burgundy using a flat paint to hide the many minor defects in the dome plasterwork. Finally, the ornament was highlighted in a special gold paint. The MHS building committee gave their active and enthusiastic support for this process.

"The dome offered another challenge: its arc focuses sound and bounces it from side to side. Since the room would be used as a library, this sound needed to be deadened substantially. To support the dome visually and to provide acoustical absorption, we had the upper walls upholstered in a custom fabric-and-batten system that reinstated the pattern and scale of the original organ screens. We also used carpeting extensively to deaden sound. Insulation materials were concealed in a large cone that was lifted to the center of the dome.

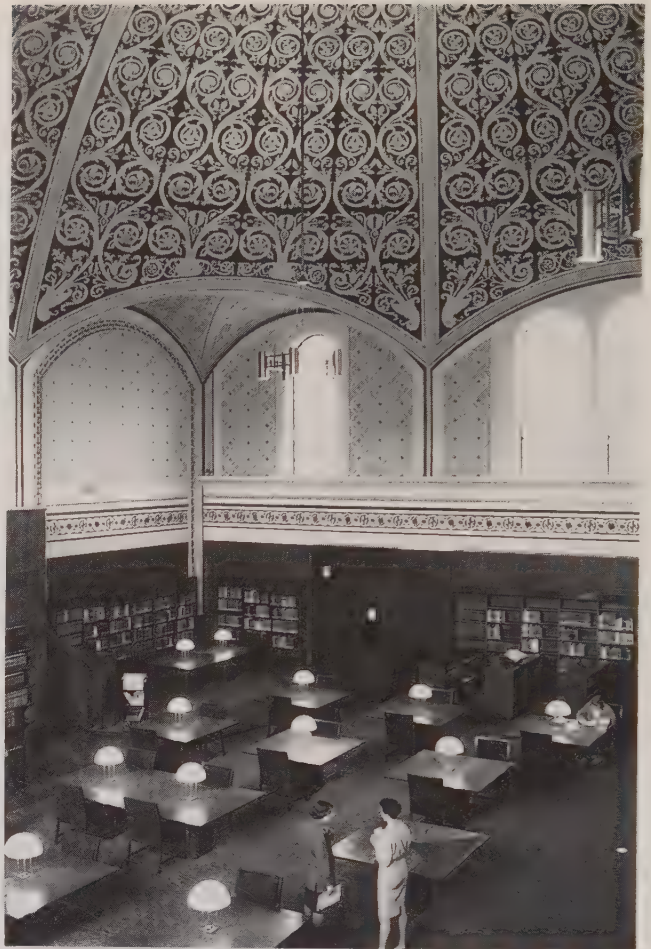
"Finally, we designed furnishings—library tables and service counters—that were stained to match the rich dark wood paneling. Custom carpeting in blue and burgundy and chandeliers that were similar to the original ones completed the space."

The reading room which once housed the sanctuary was, of course, only a part of the total building complex, albeit aesthetically the most dramatic.

In addition, in place of the existing educational structure adjunct there was massive new construction, of four stories, two below grade, with a highly controlled environment and security for intensive storage, processing and conservation. Coordinating the two buildings necessitated integrating the pattern and colors of the buff brick, duplicating the pattern of horizontal banding as well as profiles and building height. A sheath of



The Missouri Historical Society's Library and Collections Center.



The Greco-Byzantine dome crowns the Margaret B. Grigg Oberheide Reading Room.



Artist's conception.

opaque glass links both, insuring the design for each.

It was my privilege to be asked to offer a blessing for the dedication of the new library. It so happened that it was the first day of Chanukah, the Jewish Festival of Rededication. The symbolism was apparent to all.

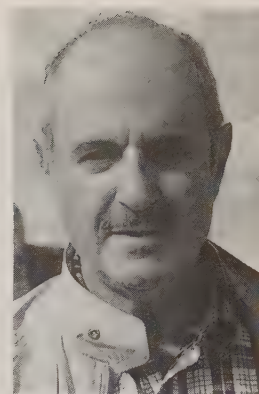
"This very day, more than two thou-

sand years ago, the Temple in Jerusalem, desecrated, threatened with destruction was rededicated and reconsecrated anew by the rekindling of light. So, too, this building, for 64 years a Temple sanctuary, was also threatened with desecration and destruction. Now it has been rescued, and dedicated anew, reconsecrated also by the kindling of light. The light that

shines from understanding the past enables us ever to prepare for the future. People keep asking, 'The Temple, hasn't it changed?' And I recall the dictum, 'The more things change, the more they stay the same.' For this remains and will for generations to come, a temple of learning and understanding, shedding light for the future by understanding the past."

THE PRESENT DEALS WITH THE PAST

By Geoffrey D. Austrian



The pickup trucks and family cars that flank the tiny La Sagrada Familia Church at 9:30 a.m. on a Saturday signify that another "work day" has started at the abandoned village of Parajito, some 20 miles north of Santa Fe. As you approach through a barbed wire fence, the clattering of a mortar mixer breaks morning stillness.

Standing next to the machine, Eddie Vigil, a highway department official whose grandfather Jose Vigil built the church, oversees the mixing of traditional mud plaster for the building's interior. Another family member, Allen Ogard, a physicist at Los Alamos, scales the building to inspect the newly laid roof. Senior members of the family, led by aunts Mary Naranjo and Agnes Martinez, who has driven over the Rockies from Mora two hours away, are preparing chiles rellenos and other fixings for a picnic that has become a feature of the gatherings.

Just six months before, the adobe building that is dwarfed by the towering mesa behind it, was riven with deep gouges and cracks. Winter storms had torn off flapping pieces of tin roof and tilted the church's tiny tower and cross to a crazy angle. A sneeze, it could be said with little exaggeration, might bring the fragile structure crashing down.

The activity at Parajito is being duplicated, with some variation, throughout New Mexico where many small adobe churches, once the heart of village life, are literally melting back into the earth. Over the past year and a half, there have been over 150 such work days in 21 different communities. Working quietly to fos-

GEOFFREY AUSTRIAN, a retired editor of IBM's THINK magazine, has been intrigued with the Southwest since his first job there as a cub reporter on the Santa Fe New Mexican.



Parajito (above, right and below).



Photo © Edward Crocker

ter the effort is a group called Churches: Symbols of Community, part of the New Mexico Community Foundation, whose aim is to revitalize small and often isolated rural communities whose culture dates back to Colonial times.

Why save these structures—few of which may be architecturally distinctive or historically important?

"In the Spanish and Pueblo culture of New Mexico, churches were very often the center of the community," explains Sam Baca, director of the Churches group. "While the fiercely independent people in these communities spent most of their time on their own tracts of land, the maintenance of their churches was



the one activity that brought them together. We feel that by strengthening that tradition, we can help to strengthen the communities."

The baseline for the group's activity is a now almost completed survey of New Mexico churches more than 50 years old. Of the thousand churches surveyed, one-third needed some work. About half of those were in serious disrepair. This disintegration cannot be blamed on the vagaries of New Mexico weather alone. On a deeper level, it traces to the erosion of community life and customs, some of which were brought over by the original settlers from Spain.

"In the past, people in these communities were able to grow enough crops and livestock to live on—and also to raise some income at local farmers' markets," Baca explains. "That's a lot more difficult in a modern economy. Lacking opportunity, many young people from rural communities have moved away, leaving a smaller and older population."

"The loss has weakened the long tradition of cyclical maintenance critical to the survival of adobe buildings."

Another, more surprising cause of deterioration was the introduction of new technology in the form of modern building materials, notably cement stucco, some 40 to 50 years ago.

"People thought they could seal adobe walls against moisture with these materials in order to avoid regular maintenance," says Baca. "But these materials, we are discovering, have caused more problems than they have solved."

"Adobe walls still get wet—either from roof leaks at the top or from rising damp, often caused by improper site drainage that allows water to collect at the base of a wall. Adobe acts like a sponge, wicking up water through capillary action. With cement plaster, the water inside the walls is not allowed to dry. And, soon, an adobe wall begins to disintegrate and lose its integrity. Before you know it, the wall cannot bear its own weight or the weight of the roof."

At Parajito, the lesson has been learned the hard way.

"Back in the '50s, some family members came out and built an outer foundation of concrete," says Eddie Vigil. "When we pulled off sections of the concrete, we found we had a cancer behind it. So we dug below the walls and put in a gravel drain to take the moisture away."

Lending technical assistance at the site is Ed Crocker, a salaried contractor



Rociada.

on the staff of the Churches group.

"We're not introducing new materials," he explains. "The outside mud plaster is built up with successively richer percentages of slaked lime, from three percent lime mix in the inside leveling mud coat to one-third lime in the outside coat. It makes for a hard but permeable plaster that allows the building to breathe."

The new roof is still made of corrugated tin adopted for the roofs of many New Mexico buildings when the railways first brought the material West. But it is of a heavier gauge than the original material and its overhang has been increased from 10 inches to two feet to help keep the runoff away from the walls.

Crocker tackled the most ticklish construction challenge at Parajito early on.

"The right portion of the church's front wall had broken away from the building and was essentially free-standing," he says. "I could rock it back and forth with one hand."

"On the first work day, we removed the upper two-thirds of the wall. In rebuilding it, we stepped new adobe bricks into the nave so that the corners were once again keyed together. Once we had done that, everyone pitched in on the rest of the building."

How does the Churches group decide which of many such buildings should be saved?

"If a building is in drastic disrepair and something can be done to keep it from collapsing, that will obviously weigh heavily," says Baca.

"But there also has to be support in the community. We're not interested in going in and doing a project for the community. They have to be motivated, even if they are small."



Baca, whose training is in community organization, meets with a local group to assess its degree of commitment before a project is undertaken. "Often, they want to restore their church," he observes, "but don't know what needs to be done. We supply the technical direction. After they get started, they usually complete the project on their own."

The church at Parajito would probably be a heap of rubble today if it hadn't been for Elvira Ogard and her brother Dr. Pablo Vigil who brought it to the attention of the Foundation. They had left Parajito as small children in 1938. Under the Indian Lands Repatriation Act, the land had become part of the San Ildefonso Indian reservation. The Hispanic residents were paid for their land and told to leave.

"As far as we knew, the church was abandoned and there was no community around it," says Baca. "The Vigil family had dispersed to neighboring towns. Some had even left the state."

But unknown to Baca, residents and descendants of former residents kept returning to the site for reunions in recent years.

"They decided they really wanted to do something about the church," he recalls. "When we realized they were serious and could muster the effort, we made an assessment and decided that the building could be saved."

Today, Eddie Vigil keeps a family tree of the descendants of Jose Vigil. Of some 200 members, 40 percent, representing four generations, have come back for work days or made financial contributions to the project.

The CSOC project offers such projects



La Cueva.

three types of assistance: technical direction, help with materials and hands-on assistance through its two salaried contractors, Ed Crocker and Steve Peart. It also draws heavily on volunteers from the Santa Fe-Albuquerque area.

"We have a pool of 30 skilled volunteers made up of architects, structural engineers, contractors, carpenters and people with adobe building skills," says Baca. "They play a critical part in making the initial assessment of what has to be done. They also perform the more technical and specialized parts of the work once the project has begun.

"The second group of about 200 unskilled people simply love the old churches and enjoy turning out for work days."

Nancy Meem Wirth, a member of the Foundation board and head of its Church's committee, emphasizes the priority of the community role.

"The community is not only asked to spend a long time on Saturdays working on churches. They are also asked to do some fund-raising. It may turn out to be minimal, but it's often very broad-based. You get a good idea of how enthusiastic a community is by its willingness to pitch in both time and money.

"The last thing we want to do is to say, 'Here is the money; go fix up your church.'"

The Churches group, Wirth explains, also acts as a broker between the community and people willing to donate materials or special skills. Periodically, it

runs training workshops on adobe maintenance and repair.

Each project varies and may require a different type of aid. "Some are limited in scope and quite specific," says Baca, "and may be completed in two or three work days. Others are massive and go on for two or three years."

The group works closely with the Catholic Archdiocese of Santa Fe, which owns many of the state's oldest churches. In 1987, Archbishop Roberto Sanchez took a similar initiative by setting up a commission to oversee the preservation of churches.

The lush, high valleys of the Eastern slope of the Rockies belie the poverty of Mora County. Unemployment there hangs around 20 percent. Yet, residents contribute both time and money to save their churches.

At La Cueva, Father Cassidy, a retired priest, and community organizer Jose Gurule gathered signatures from 150 families requesting help in restoring San Raphael Church, a Gothic Revival-style structure built in 1862 and abandoned nearly a century later. "Father Cassidy came to us with the petition," says Baca, and said "This is proof that the people want to save their church."

"Contractors told us that it would cost between \$140,000 and \$150,000 on the open market to repair the roof and tower and to replace and reglaze the windows," says Ed Crocker. "We have spent less than \$20,000 to complete those jobs."

Part of the money spent has found its

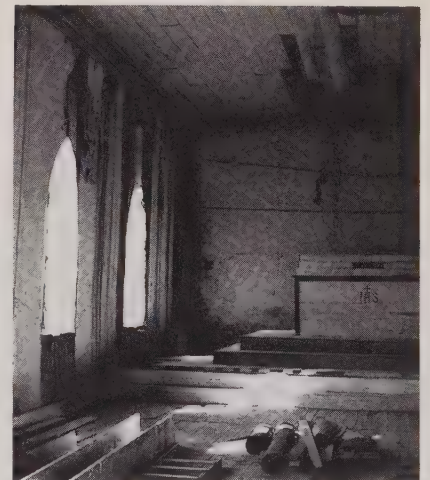


Photo © Edward Crocker

Adobe making at La Cueva.

way to a Mora cabinet maker, Eloy Roybal, a tall, dignified man who learned his craft from his father and runs a shop with two other residents in the nearby town.

"In restoring the windows, we tried to match the wood that was there," says Roybal. "We had to bend it by steaming,

since Gothic windows are pointed at the top.

"In one place, the bees had drilled a hole right through a window. We patched that up. Where the bottoms were rotted, we put in new wood and attached it to the old frames with mortise and tenon joints to make sure it was structurally sound."

Recently, Roybal built a bench and took it out to the church. "The chances are good that we might make the benches for them," he comments. "They like old-style benches that are very solid, very sound."

Begun in mid-1990, the restoration at La Cueva is massive in scope and will continue at least another two years.

At neighboring Upper Rociada, a small community of only 20 families has been struggling since 1987 to save the San Jose Mission which dates from 1867. When cracks suddenly developed in the west wall, Sam Baca and Ed Crocker drove four hours through a snowstorm from Santa Fe two days before Christmas. Working with local volunteers, they

shored up the vigas, or cross beams, along the length of the wall. Shortly afterward, the sodden wall did collapse. Only the shoring saved the building.

Responding to requests from the Churches group, a commercial adobe producer in Belen donated 4,500 adobe bricks for a new wall and an Albuquerque firm followed suit with 300 concrete blocks for the footing. Meanwhile, the tiny community itself raised over \$8,000 in contributions.

Today, a strong wall supplants the temporary shoring and supports the roof into which the original corbels, or decorative supports, have been set. Each of the green-painted corbels varies in design, having been made by a different family in the valley.

"If you fix the church, you fix the community," says Ted Martinez who has led the restoration effort. During the summers, some former residents of Upper Rociada have returned to the village from out of state to work on the project which has received the state Heritage Preservation Award and been nominated for the

National Trust for Historic Preservation Award.

The restoration of New Mexico's churches is hardly a new subject for Nancy Wirth whose father, the prominent Southwestern architect, John Gaw Meem, and mother, Faith Bemis, also an architect, spearheaded the first such restoration efforts in the state in the 1920s and 1930s.

"My father was mainly interested in the large, monumental churches, such as the one at Acoma, and the architecturally beautiful smaller churches at Chimayo and Las Trampas that were in danger at that point. He was very successful, but restoration came to a halt with World War II. Only in the last decade have we begun to realize what we have lost since that time.

"The churches being restored today are an indigenous interpretation of an architectural style," Wirth concludes. "I think they're beautiful and that most architects would agree. Perhaps not monumental, but beautiful in their own simplicity." □



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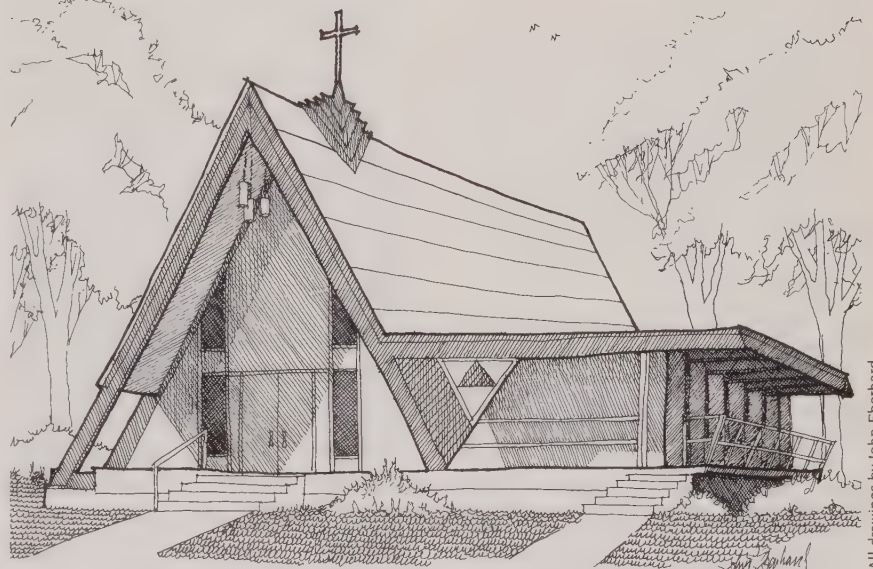
AN ALTERNATIVE: PREFABRICATED CHURCHES OF THE '50s

By John P. Eberhard

Growing up in a Lutheran parsonage in Louisville, Kentucky, I was convinced I would one day be a Gothic church architect. Ralph Adams Cram, the great proponent of Gothic architecture in the first part of this century, served as the architect for my father's church (Concordia Lutheran Church in Louisville). He was the only architect I had met before I went to architectural school at the University of Illinois, and his book on Gothic architecture was the only architectural book I had read.

By the time I graduated (1952) I was a confirmed believer in "contemporary" design, but otherwise badly educated for the professional world I was about to enter. Frank Lloyd Wright's autobiography was the only book I had been required to read in the four years I was at Illinois. I had memorized a long list of historic examples of architecture, but I knew next to nothing about the social forces, the human requirements, or the economic conditions which had generated these works. I had learned the names and styles of the cultural heroes of architecture, but I knew nothing about the business of practice, little about codes and specifications, and nothing about laws which governed construction processes. I was to learn about all of these things in the "college of hard knocks" within the next few years. This article is about one phase of this learning experience—my early years of practice designing, producing and constructing prefabricated "first units" for young congregations in the blossoming suburbs of America in the '50s.

JOHN P. EBERHARD, FAIA, is Professor and Head of the Department of Architecture at Carnegie Mellon University, Pittsburgh, Pennsylvania.



All drawings by John Eberhard

Typical A-frame chapel by Creative Buildings Inc. (with a Sunday School wing added).

After graduation, I decided I wanted to gain experience in actual construction projects. With several classmates I began a small company to design and build custom houses in the Champaign-Urbana area. The houses were an architectural success and an economic disaster. We constantly exceeded our budget estimates, both because we were inexperienced and because we always found design improvements we wanted to make, after we had contracted with the owner for a fixed price. We did, however, gain considerable skill in carpentry, masonry, decorating and general business practice. In 1953, we incorporated our small business, and selected the name "Creative Buildings" (CBI) as a way of indicating we were in the design/build business (long before the AIA was willing to agree to an ethical basis for this form of practice).

One day, as I was busy nailing roof shingles on our fourth or fifth housing project, I was approached by two men who introduced themselves as officers of the Central Illinois District Mission Board of the Lutheran Church, Missouri Synod. They had been told I was some sort of architect-carpenter-contractor, and, consequently, a professional who might assist them in getting a prefabricated chapel built in Urbana. Their plan was to start a mission congregation in Urbana by erecting a prefabricated structure (at a low price) that could be taken apart and moved to another location when the new congregation was established and had built a permanent first unit. Unbelievably, their plans for this prefabricated chapel consisted of two poorly designed houses joined to form a sanctuary holding 100 to 125 people. When I suggested this design was inap-

propriate for a college town, I was challenged with, "Do you think you could do something better?" My response (based on instincts honed in my first year of practice, not on any educational preparation) was to ask about "performance requirements." The response was:

- Have the chapel available in four weeks, when the minister, already called, is expected to arrive in Urbana.
- Build it as a temporary and portable structure to be moved when the congregation is established.
- Provide seating for 125 and the other liturgical spaces needed for a Lutheran service.
- Complete the project within a budget of \$14,000 (the same price as a modest house in 1953).

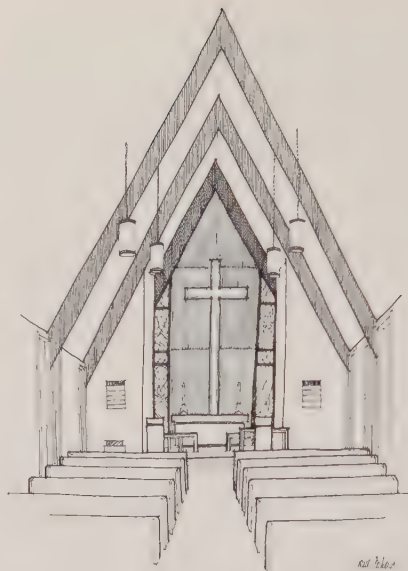
They left with the promise of a written proposal from me.

My first written response was a letter indicating their requirements were not possible to meet. They answered by suggesting I be given another week for design and another \$1,000 in the budget. After additional negotiation, we agreed on an "ideal" commission: Do the best you can, and call us when the chapel is ready to dedicate.

I can still recall exactly where I was sitting when these problems converged in my mind to form that EUREKA stage all creative designers hope for. I was inspired by my early Gothic training to get as much height as possible (even in a small chapel). I knew from my home building experience that the least expensive part of a house is the roof. I conceived the basic structure as a triangle using the liturgical symbol for the Trinity, and all other components should be fabricated frames based on 4' x 8' sheets of plywood bolted to the main trusses for ease in disassembling in the future. In my burst of inspiration, I invented (and later obtained a design patent for) the "A frame chapel."

The total cost of about \$14,000 for the first chapel in Urbana included the building, all of the chancel furniture, bronze candlesticks and flower bowls, as well as a primitive form of stained glass for the chancel windows which CBI designed and made. When the mission board came for the dedication service, they were impressed (by the price as much as the design), and proposed we attend a national meeting of the Lutheran Church, Missouri Synod, to tell other mission boards of our work.

From this early effort, a new business



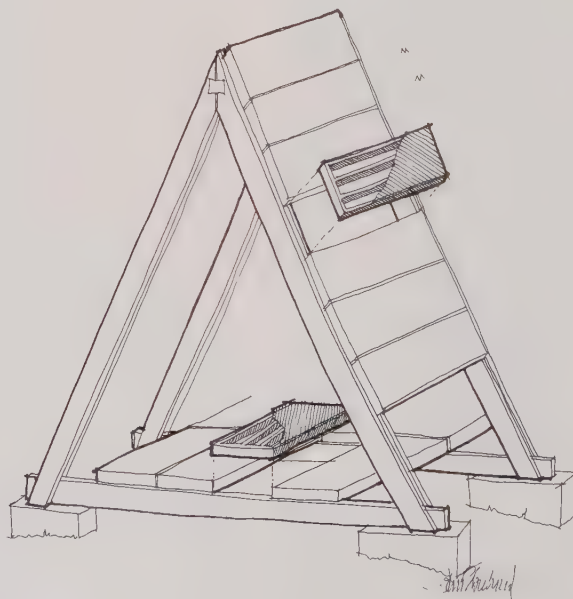
Interior of typical A-frame showing chancel furniture, glass, light fixtures, etc. supplied.

evolved. By the end of 1958 CBI had designed, manufactured and helped build more than one hundred first units—from Minot, North Dakota to Pawtucket, Rhode Island. Another 50 to 60 projects were on the drawing boards of our 12-person architectural firm (Eberhard & Murphy). We had a manufacturing plant with 35 workers, and field representatives around the country.

I am convinced CBI was able to provide a successful service to mission congregations in the '50s because *we were architects* with systems capability. When a mission board gave a commission, they knew we had the professional experience to work

with a young congregation in developing a master plan beginning with a unit able to be completed within their budget. They knew we could design a large range of specific solutions for each client based on our "kit-of-parts" and the price would be within five percent of their budget because we controlled most of the variables. Furthermore, they knew we were sensitive to the liturgical requirements of different denominations.

As we move into the last decade of this century, we are past the period of rapid expansion in the formation of new congregations. Creative Buildings long ago ceased to exist, not only because the market for portable chapels disappeared, but because my partners and I all went on to other careers in the '60s. Prefabrication, or industrialization, of the building process is still a dream that eludes those of us who believe in its potential. Architects are still only loosely tied to the fabrication and construction processes, and consequently still have difficulty controlling enough of the variables to keep building projects within the budget. Students in architectural schools are still not prepared for the "business" of design and construction. And, building committees are still planning new churches which are all too often much beyond their ability to finance. Sometimes it seems that we reflect the observations at the end of Fitzgerald's *Great Gatsby* when he suggests we are like boats that beat on against the waves, ceaselessly being borne back into the past. □



General scheme showing how prefabricated panels worked with A-frame truss.

THE CONTEMPORARY AND THE SACRAMENTAL

By Ann T. Foster



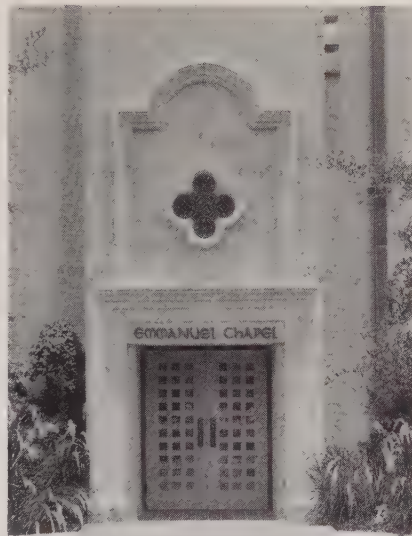
Architect Jim Rome and artist Michael Tracy have recently created a sacramental space within Corpus Christi Cathedral in Corpus Christi, Texas. The function and design of the chapel, as well as the liturgical purpose of the Tracy altarpiece, contribute to an understanding of the space as sacramental. I believe both the architectural design and the artist's gold leaf retablo create an environment through which the Holy is made present.

Nature of the Renovation

Jim Rome, a member of the parish, is a respected preservation architect, and Michael Tracy is an internationally exhibited artist whose studio is in San Ygnacio, Texas. The commission specified that a new chapel was to be designed for the weekday Mass in a basement space that had been the Cathedral crypt for the Bishops of the Diocese. The space should seat 100 people and should include enough crypt space for 150 years of entombment.

Named for Emmanuel Ledvina, the Bishop under whose leadership the Cathedral was built in the late 1930s, the chapel originally seated 30-35 people and was more often used as a choir room by seminarians than as a chapel for the parish. Monsignor Richard Shirley initiated the renovation project in 1984 for economic reasons: to create a smaller worship space and thus reduce energy costs.

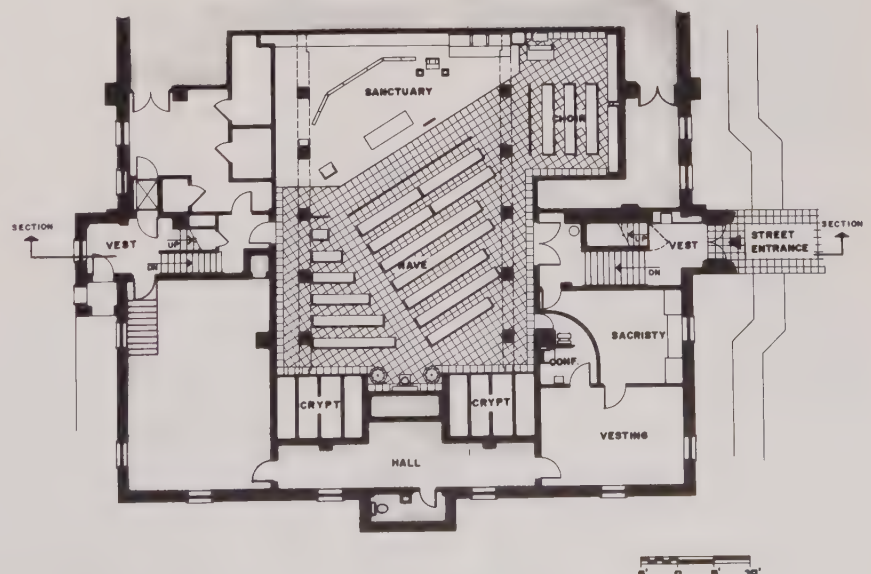
After the architect had been selected Father Shirley recommended that Tracy be consulted as an artist. He had seen and admired some pews with a shell mo-



Emmanuel Chapel, Corpus Christi, Texas. Jim Rome, architect.

tif that the artist had designed for a chapel at the Chemical Dependency Unit in Corpus Christi. Subsequently the church raised the extra necessary funds to support the artist's involvement in the project. In June 1984 the architectural plans were presented to the Bishop and a separate contract was signed for an altarpiece, tabernacle and pews. Construction began in April 1985, and the new chapel was dedicated in November of that year.

The new design altered the simple, brick entryway so that it became a prominent stone entrance with two important features: a rounded arch above, imitating the design of Tracy's altarpiece, and a grid design of multi-paned double doors. This entry is repeated inside at the chapel entrance on the crypt or basement level. The grid design (influenced by Luis Barrigan's Chapel in Tlalpan Mexico)



Floor plan.

ANN T. FOSTER is Associate Professor of Humanities and Religious Studies at Northern Arizona University in Flagstaff.



Emmanuel Chapel, interior.



draws people through the door, down the steps, and into the chapel entrance. At Tracy's suggestion Rome added an arched colonnade on the side aisles, thus continuing the Cathedral's Spanish Colonial architecture. Symmetry was achieved when the rounded arch of the colonnade imitates the design of the altarpiece and tabernacle. The textured plaster and the beamed ceiling strengthen the space visually.

In order to enhance the visual depth of the space and to focus the worshipers' attention on Tracy's altarpiece, the central aisle axis is rotated with the altar and pews are arranged diagonally. The Spanish style is highlighted by a clay tile floor and dominant colors of plum (arches), magenta (altar wall), mauve (remaining walls and ceiling) and bright pink (carpet). These colors not only represent those worn by church hierarchy but also suggest the blood or wine of the Eucharist. In addition to his own designs, Tracy selected an 18th century Mexican Christo

and a late 19th century painting of the Virgin of Guadalupe.

The Retablo

The focal point of the chapel is the luminous triptych that functions as liturgical art during the Mass. Entitled "Retablo de la Paz Sagrada" (Altarpiece of Sacred Peace), the work is an 18-foot wide triptych of gold leaf over burnt sienna. The gold leaf not only reflects light, it is infused with light. It emanates a radiance that represents the transcendence and glory of God; or in the artist's view, the eternal light into which the bishops buried in the chapel have entered.

The liturgical purpose of the retablo is twofold: to create a celestial environment in which the priest presents the body and blood of Christ to believers, and in which the power of the art sacramentalizes the action. The Eucharist becomes the image of the retablo, while the altarpiece symbolizes the eternal light of the risen Christ.

From an art history perspective, this gold leaf retablo stands in the tradition of altarpieces created in Sienna in the 13th century. Its shape and construction are reminiscent of tabernacles attributed to Duccio's shop. Like Duccio's pieces, "Retablo" is constructed of one piece of wood, is carefully proportioned, and is supported by a backboard of wooden frames but *without* images. The altarpiece is 18 feet wide fully open, 6 feet high and 12 inches thick.

Although Tracy's use of the gold leaf is simpler than Duccio's, he nevertheless echoes this 13th century master by applying the gold leaf in lines forming small squares. For Tracy, the construction of the piece is of primary importance, as this quotation indicates: "I'm trying to



Triptych altarpiece by Michael Tracy

capture what you feel when you look at one of those paintings by Duccio. The support without the image is as interesting to me as the conceptual impulse and intention of image. Even if the painting and gold were to chip off, the purity of the intention is present in the very form of the structure itself—in the wooden piece of sculpture—not the decorated surface...." This attention to the structural proportions of a work causes the altarpiece to become the artist's sacramental offering.

The effect of Tracy's gold leaf retablo on the worshiper is similar to the transforming nature of Byzantine mosaics. Light floods the sanctuary, becoming a mystical element that transforms a dark crypt into a radiant chapel and parishioners into disciples. Tracy's retablo is a sacramental environment that awaits not only the performance of rituals but also the spiritual renewal of the worshiper-participants. □

A CONCERN OF THE PRESENT

By Betty H. Meyer, Editor



"There is no more important or difficult issue facing architectural education and the profession than the inclusion and empowerment of minorities in schools and in practice." These were the introductory words of Alan J. Plattus, Associate Dean of a recent conference held at Yale Architectural School. He paid tribute to student J.C. Calderon and others whose critique of conscience forced the academic community to admit that too often it has become an intellectual elite, meeting at conferences and communicating by fax.

There were three slide presentations in the morning conference session:

1. J. Max Bond, a partner in Davis, Brody and Associates and Dean of the School of Architecture at the City College of New York, spoke of architecture as a social art, noting that a building is inevitably affected by many people and many forces. It is rarely a single act but evolves through a series of choices, responses and insights. He asked for a shift from a "thing oriented" society to a "person oriented" society. "Unfortunately," he said, "the African American generally works for people with little power and is thwarted in attempts to give form to the aspirations and culture of average people."

2. M. David Lee, President-elect of the Boston Society of Architects, spoke of the frustrating inability of the African American architect to be seriously considered for mainstream projects. This cannot help but rob the profession as a whole of rich intellectual and visual dialog concerning cultural values and life experiences.

3. Vinson McKenzie, Head Librarian of the Architectural Library at Auburn University and Curator of the Conference Ex-

hibit, told of the lack of specific documents covering the works of African American architects, and how librarians must rely on secondary and tertiary sources. These general sources lack theoretical and philosophical ideas about architecture and he encouraged individuals to help fill in this missing history.

The afternoon session provided a lively panel discussion that included:

—Luis Aponte-Pares, City College of New York

—Richard K. Dozier, Florida A and M University

—John Morris Dixon, Editor of *Progressive Architecture*

—Mui Ho, University of California at Berkeley

—Dolores Hayden, Yale University

—Sharon E. Sutton, University of Michigan

Interest was focused on a new conception of architecture that will give identity to people of color in a pluralistic world. The role of the architect must be re-defined, and it is the black urban designer who understands the socio-economic, physical and cultural contexts who can best do this. The number of black architects remains at two percent of the total, but the general public is becoming more sophisticated and better informed so that there is hope that there will be more opportunity for competent minority architects.

The exhibit, "African American Architects and Builders," is an historical overview which consists of over 50 photo panels presenting a survey of architectural accomplishments from the beginnings of the country's history to the present day. It was organized by Vinson McKinzie of Auburn University.

Part II

Those of us who could not attend this Yale seminar and who credit ourselves with a religious sensitivity, can feel the impact of this problem by the purchase of a new book from Princeton Architectural Press entitled, *African American Architects* by Jack Travis, architect and Adjunct Professor of Interior Design at the Fashion Institute of Technology in New York. He writes that the idea of profiling the work of black American architects grew out of his experience as a consultant for Spike Lee's film *Jungle Fever*, which portrays an African American architect.

The book is not meant to be an historical, critical or complete account, but rather to present 35 individuals, their work and personal statements about their lives and profession. (Many of the people in the seminar and exhibition are also included here.) The author hopes that these profiles will serve as role models for black youth, as well as educate any reader. There are also essays in the book by Richard Dozier, Harry G. Robinson III, Vincent Scully, Harry L. Overstreet, Sharon E. Sutton, A. Eugene Kohn, Harvey B. Gantt and Michael Adams.

If those of us who are non-black read these telling essays, we cannot help but know the direction in which we need to go and hopefully want to have a part in marking it. □



Jack Travis

THE INTERCONNECTION OF ECOLOGY AND SPIRITUALITY

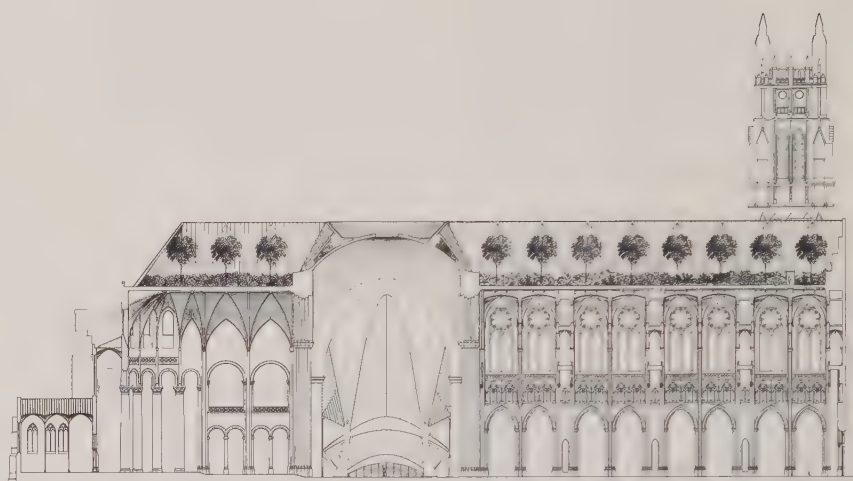
“Our proposed bio-shelter will help us complete the building of the Cathedral and most importantly will bring alive ecological principles into worship spaces, as well as daily work spaces. It will represent a new marriage of architecture and natural systems that must become the norm in the 21st century.” These are the confident words of James Park Morton, the Dean of the Episcopal Cathedral of St. John the Divine in New York City.

The Cathedral has had a long-term commitment to environmental concerns. In 1978 Buckminster Fuller submitted a proposal to build a biosphere above the crossing of the Cathedral in place of the central tower. In 1979 Phase I was held to further Mr. Fuller's ideas and David Sellers won this competition. Now a second competition has been sponsored to incorporate the recent ecological and technological developments.

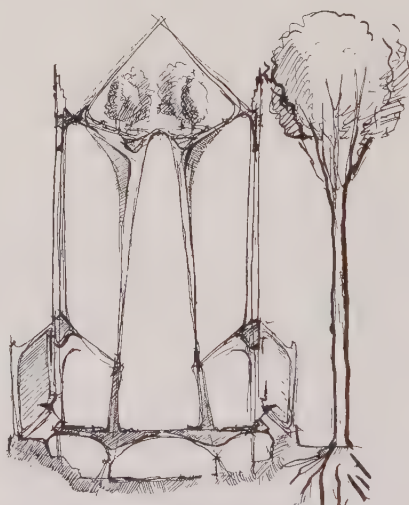
This is possible through a grant from the family of Rene Dubos who was a long time friend of the Cathedral and who helped shape its ecological vision. Sixty-five architects from 17 countries were invited to participate in a worldwide competition to complete the Cathedral in conjunction with the buildings of the Dubos bioshelter.

The winner of this competition is Santiago Calatrava, a native of Barcelona, Spain with offices in Zurich and Paris, who was chosen over five other semi-finalists including Tadao Ando, Antoine Predock, Holt Hinshaw Pfau Jones, David Sellers and Keenan/Riley.

Calatrava's scheme is a dramatic plan for the south and north transepts which uses avant-garde engineering and progressive environmental sciences. Calatrava's basic idea is to create a parallel between the church and the bioshelter through the metaphor of the tree: the roots are the crypt, the earth the nave, the transepts the trunk and the pillars the branches. The roof is the leaf canopy where the bioshelter comes to life near the source of light. The crown of the



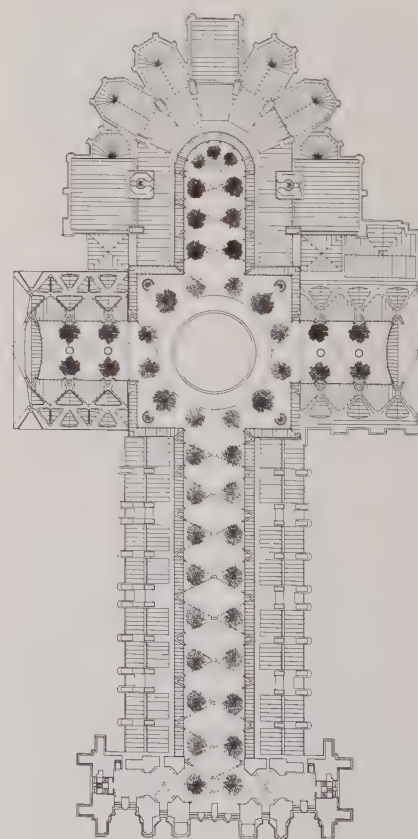
Cathedral of St. John the Divine, New York, N.Y., longitudinal section



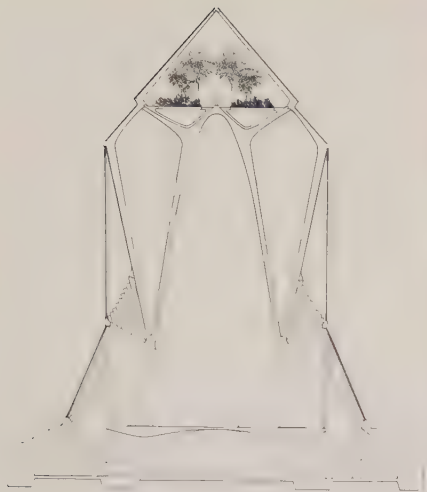
Bioshelter, Cathedral of St. John the Divine.

scheme is a solar bioshelter for growing trees under the glass roofs of the 600 foot nave and 300 foot cross axis of the north and south transepts.

The competition jury members include architects David Childs, FAIA; Philip Johnson, FAIA; Maya Lin; James Stewart Polshek, FAIA; Lily Auchincloss, Cathedral Trustee and Chairperson of the Museum of Modern Art's Architecture Com-



Bioshelter Plan by Santiago Calatrava.



Cross-section through south transept

mittee; Prof. Kenneth Frampton, Columbia School of Architecture; The Very Rev. James Parks Morton, Dean of the Cathedral; The Rev. Dr. Robert Parks, Cathedral Trustee and Chairperson of the Fabric



Committee; and Dr. John Todd, ecologist, President of Ocean Arks International and Co-founder of the New Alchemy Institute.

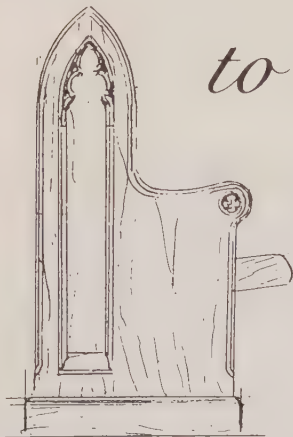
Juror Philip Johnson reported that "there wasn't a moment's discussion over the judges' selection, Calatrava was the only entrant who successfully incorporated Modern form into a Gothic structure."

Passive solar energy, fruit and vegetable production, waste treatment with microbacteria and water hyacinths, and use of a natural spring under the Cathedral's north transept will be included in the final design. A hemlock forest, a cascading waterfall and a 50' moss wall are other examples of creative ideas the Cathedral is encouraging. Believing ecology and spirituality to be inextricably interconnected, the Cathedral hopes to achieve in the bioshelter a living demonstration of the sacredness of creation as an integral part of the fabric of the Cathedral and its works.—B.H.M. □

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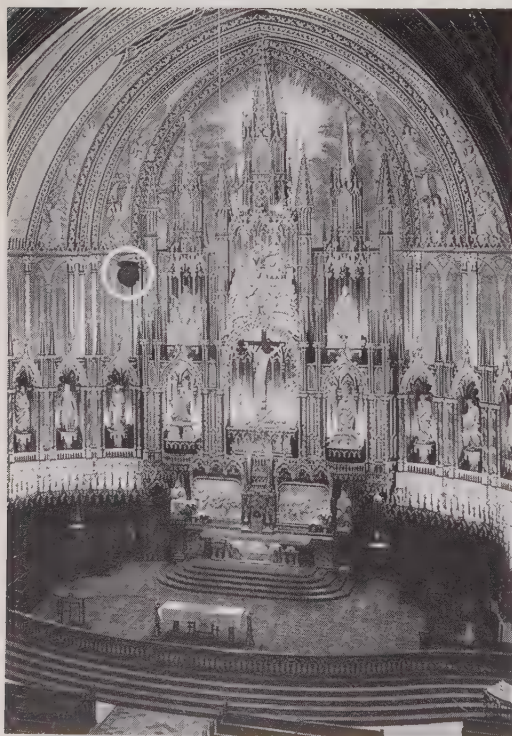
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*Sound and Communications, Feb. 1985

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Books

Reviewed by Betty H. Meyer

DWELLING, PLACE, AND ENVIRONMENT. David Seamon and Robert Mugerauer, Editors. Columbia University Press, 562 West 113th St. New York, NY 10025. \$15 softcover.

This is a compilation of 17 essays that reach toward a new understanding of dwelling, place and environment. They are addressed primarily to the environmental disciplines, though the range of subjects is very wide and invites readers to apply a phenomenological approach to their own field.

Phenomenology, which deals only with that which has been observed, offers a way of thinking and of describing the relation between a PERSON and the WORLD. The environmental disciplines are concentrating on the person-environment relationship, particularly in regard to building and designing. The modern architect should be considering what is his or her own philosophy toward the built environment and the individual person.

The catalyst for this volume was the annual meeting of the Society for Phenomenology and the Human Sciences. Its focus was on environmental ethics, sacred space, environmental behavior, a sense of place and a phenomenology of architecture and design.

The authors include three architects and one urban designer, four geographers, three philosophers, two psychologists, one each in music, physics and the phenomenology of religion.

While due recognition is given to philosopher Martin Heidegger (1890-1976), who gave a new way to speak about and care for our human nature and our environment, the need for a new science of nature, different from the science of matter and based on *human faculties besides the analytic mind*, was emphasized. A basis for this science will be the discovery of an authentic wholeness.

The two important questions are: How can scholarly sightings relate to policy and design? and How can practice support and extend authentic seeing?

This is not an easy book, but its questions will linger in one's consciousness as questions that cry out to be dealt with in the immediate years ahead.

RE-EXAMINING BAPTISMAL FONTS. The Liturgical Press St. John's Abbey, P.O. Box 7500, Collegeville, MN 56321-7500. 36 min. video. VHS. \$59.50.

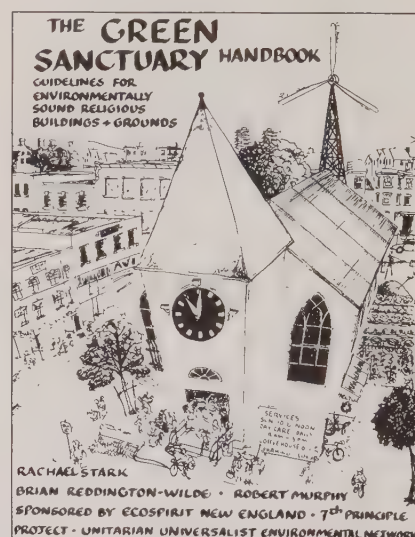
This video is one that parishes should be able to refer to again and again as a way to help congregations understand the fuller meaning of the sacrament of baptism by immersion. It should also be invaluable in introducing new members into the life of the parish. It is narrated by Rev. Anita Stauffer who explains the renewed theology of baptism and the best design and placement of the font.

She begins with the importance of water as a symbol of both creation and destruction, of life and death in the human cycle. Baptism has been a favorite subject of artists through the years and the illustrations chosen are fascinating. They move from a 4th century house church in Syria, and the baptism of St. Augustine, on to hexagonal, cruciform, and quadrilobe churches across Europe throughout the 7th to the 16th centuries. There are also interesting contemporary examples with two levels of water for the infant and the adult. Steps descending into the water show them the passage through the water and upward from one life to another, from guilt to freedom. The baptistery should be thought of as a part of architectural space, not a furnishing. When located inside the main entrance of the church, it becomes the threshold and reminder of entrance into the Christian community.

With immersion as a symbol of burial and resurrection to newness of life, it becomes a profound and radical act, with both individual and cosmic consequences. The use of the video is well on its way to becoming an important tool for religious educators.

THE GREEN SANCTUARY HANDBOOK: GUIDELINES FOR ENVIRONMENTALLY SOUND RELIGIOUS BUILDINGS AND GROUNDS. Rachel Stark, Brian Redding-Wilde, Robert Murphy. Ecospirit New England, c/o Arlington Street Church, 351 Boylston St., Boston, MA 02116. Suggested donation: \$10.

This handbook grew out of a belief that people look to their faith for moral leadership and that all spaces where congregations gather should and can set a bold example of environmental soundness. It is intended to provide stimulation, basic instruction, and contacts for further information. While much of the information is directed toward the lay community and what it can accomplish, the architect's responsibility to be environmentally knowledgeable is pointed out. This would relate to how site choice, building design, renovation and repair, materials, technology, and landscaping are related to sound environmental concepts.



A reading of this manual will be of benefit to any responsible individual, and if a member of a faith community, the individual will feel compelled to share it with a congregation.

TWENTIETH CENTURY ARCHITECTURE: A VISUAL HISTORY. Dennis Sharp. Facts on File, Inc., 460 Park Avenue South, New York, NY 10016-7382. 1,200 illustrations, black and white. \$65.

Arranged by decades with each significant building fully documented with present status given, along with photos, drawings, plans etc., this book is a valuable reference to have in one's library. It is in fact a greatly expanded and revised edition of an earlier history (1972), with the important addition of key buildings and architectural concepts of two more decades.

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which evaluates and places in perspective the developments within those years. There is a comprehensive index. The book is a comfortable tool for the specialist. However, the author has designed it in such a way that the non-specialist will be able to follow through and see the changes in international architecture in the twentieth century.

Dennis Sharp is a practicing architect, as well as editor of *World Architecture*, and has taught in several world universities. He notes the growth of disaffection with Modernism, followed by a rash of post-modern titles which changed the shape of Modernism. His introductory text with each section acts as a decade opener and charts some of the changes of emphases, particularly those of pluralism and regionalism. Credit is given to Frank Lloyd Wright's organic and democratic tradition, to Le Corbusier, Aalto, and Expressionism as catalysts for change. He cites the remarkable growth in international connections, exchanges and experiments, the proliferation of ideas through magazines, books, computer graphics and other techniques of communication. All of these have promoted a wider general public interest in architecture and its place in twentieth century culture.

These illustrations from across the world show the growing internationalism in public consciousness.

ARCHITECTURE: THE NATURAL AND THE MANMADE. Vincent Scully. St. Martin Press, 175 Fifth Ave., New York, NY 10010. 500 photographs. \$40 hardcover.

There are many books being written this year on improving modern man's relationship to the natural world, but this one by Vincent Scully, a much beloved professor at Yale for many years, will gain much attention. He sets out to explore what the ideal relationship should be and ends by saying that it will take a spiritual revolution as great as that which led to Christianity to bring it about.

He proposes that the history of architecture is the reflection of man's response to the natural world, and then he guides us through this history. Beginning with Pre-Columbian America he points out that native Americans regarded humanity as special while the Romans created interior spaces that closed off an ideal world from the natural one. He then proceeds to explore the transcendent possibilities of the interior universe of

the Gothic period, particularly the French.

All the chapters have been conceived visually, as part of an extended visual experience shaping arguments carried on throughout the history of architecture. Western critics and historians, he believes, have neglected the rich and valuable physical and intellectual experiences that architecture can show of the relationship of manmade architecture to nature.

Photographs in the book are those of the writer, and though some may suffer somewhat in quality, they do illustrate specifically the points he wants to make. Eight films to complement this book will be in preparation over the next several years.

*"The impulse
remains to respect the
integrity of the earth,
to find a truth in it,
and beyond dying to
shape a community
for the common
good."*

—Vincent Scully

What are the conclusions of his exploration? What is the present attitude toward the natural world? "The capacity to identify with the modern nation seems as far as most contemporary human beings can stretch themselves," he states, "but such surely may not be the most civilized state of affairs humanity can attain." We need a new and expanded world view. Since we fashion our environment around our own patterns and symbols of reality—achieving a new world view is up to us. The last sentence in the book shows he has hope that this will be done: "The impulse remains to respect the integrity of the earth, to find a truth in it, and beyond dying to shape a community for the common good." □

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